National Library
of Canada

Canadian Theses Service

Ottawa, Canada
K1A 0N4

Bibliothèque nationale
du Canada

Services des thèses canadiennes

CANADIAN THESES

THÈSES CANADIENNES

NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30.

AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30.

THIS DISSERTATION
HAS BEEN MICROFILMED
EXACTLY AS RECEIVED

LA THÈSE A ÉTÉ
MICROFILMÉE TELLE QUE
NOUS L'AVONS REÇUE

NL-339 (r.86/06)

Canada

UNIVERSITY OF ALBERTA

MUSIC VIDEOS AND ADOLESCENTS:
An Information and Perception Study

by

© Annette Mastronardi

THESIS

Submitted to the Faculty of Graduate Studies and
Research in partial fulfillment of the
requirements for the Degree of
Master of Education
in
Counselling
Psychology

DEPARTMENT OF EDUCATIONAL PSYCHOLOGY

Edmonton, Alberta
Fall, 1986

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-32508-9

THE UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR: Annette Mastronardi

TITLE OF THESIS: Music Videos and Adolescents:
An Information and Perception Study

DEGREE: Master of Education

YEAR THIS DEGREE GRANTED: 1986

Permission is hereby granted to THE UNIVERSITY OF ALBERTA LIBRARY to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

Annette Mastronardi
(Signed)

317 Talbot Street West
Leamington, Ontario
N8H 4H3

Dated: June 19, 1986

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the faculty of Graduate Studies and Research for acceptance, a thesis entitled **MUSIC VIDEOS AND ADOLESCENTS: An Information and Perception Study** submitted by **Annette Mastronardi** in partial fulfilment of the requirements for the degree of **Master of Education.**

Jw. J. Simmons
(Supervisor)

Peggy Platt

Harold Wiens

Rose Marie Hague

Date: 19 June 1986

DEDICA

Dedico questa tesi ai miei genitore, Igino e Paolina, per sostenerme ed incoraggiarme durante i miei studie. Loro pazienze ispira pazienza, e loro amore incondizionata ispira amore eterna.

ABSTRACT

The purpose of this two-part study was to examine the extent to which adolescents use music videos and what meanings they project onto them. A total of 107 16-year old students (68 women, 39 men) participated in Part I of the study by completing a general information questionnaire. Responses revealed that most watch approximately 60 minutes of local TV video shows each week, either when alone or with friends, for purposes of relaxation, entertainment, or to simply fill in spare time. Semi-structured interviews were then held with 12 of these students, following the presentation of 3 preselected music videos. Interpretation of video meaning was consistent among these respondents; even viewers who could not discern the lyrics were able to identify the video's meaning. This renders lyrical studies of the 1960's and 1970's obsolete, and increases concern for the potential delivery of negative messages to young viewers. Based on these responses, it seems that videos can influence the imaginations, creativity, and emotions of these viewers. Moods elicited from the respondents often reflected emotions depicted within the video; there was also a tendency for the video to be mentally replayed when the song was heard again, suggesting a need for re-evaluation of the frequency of violent and sexist images. There was a tendency for High Frequency viewers to be more lenient with respect to age restrictions and to be less disturbed by portrayals of violence and sexism, suggesting a need for further research on possible habituation effects. The necessity of awareness through education and the need for powerful, positive role models is discussed.

ACKNOWLEDGEMENTS

I wish to express my gratitude to the following persons:

Dr. George Fitzsimmons, for his guidance, encouragement, and confidence in my ability to work independently;

to the committee members, Dr. Peggy Platt, Dr. Rose Marie Hague, and Professor Harold Wiens, for their valuable insights, comments, and enthusiasm in the topic.

Special thanks also to the 12 participants who shared with me their personal opinions and insights;

to Nancy J. Mastronardi for her assistance with the data collection and for inspiring this research;

to Muriel Hoover for her assistance with the procedural aspects of this research and for sharing her family;

to my colleagues and friends, for tolerating my varied mood states, providing taxi services, and for partaking in the celebration ceremonies of "Mr. and Mrs. Mastronardi's Master daughter";

and to the caffeine industry, which partook in every step of this process (and now the antidote, please!).

TABLE OF CONTENTS

CHAPTER PAGE

1 INTRODUCTION 1

- I. Background 1
- II. Need for the Study 2
- III. Significance of the Study. 3
- IV. Limitations of the Study 5

2 MUSIC AS AN EXPRESSION OF VALUES 9

- I. The Videos 16
- II. Lyrical Portrayal. 18
- III. Album Portrayal. 21
- IV. Video Portrayal. 22
- V. Content Analyses 29
- VI. Children's Videos. 31

3 INFLUENCE OF TELEVISION. 36

4 INFLUENCE OF PORNOGRAPHY 51

5 METHODOLOGY. 64

- I. Objectives 64
- II. The Questionnares. 65
- III. Participants 66
- IV. Procedure. 68
- V. Selection of Videos. 73
  - Video A (Sting). 74
  - Video B (Mick Jagger). 76
  - Video C (Billy Idol) 78

6 RESULTS AND DISCUSSION 81

- I. Part I, Questionnaire #1 81

CHAPTER PAGE
Musical Tastes 81
Listening/Viewing Habits 82
Duration of Viewing. 84
Viewing Habits 85
Importance of Videos 87
Opinions Concerning Video Influence. . . . 89
Video Themes 95
Viewing Environment. 96
Reasons for Viewing. 97
II. Part II, Questionnaire #2. 102
Responses to Individual Videos:
Sting 103
Mick Jagger 106
Billy Idol 113
III. Questionnaire #2, Page 2 120
7 CONCLUSIONS AND IMPLICATIONS 135
I. Limitations. 135
II. Conclusions: Summary and Discussion . . . 138
Directions for Future Research 150
FOOTNOTES 153
REFERENCES. 154
APPENDICES A. 161
B. 167
C. 169
D. 170
E. 171
F. 172

LIST OF TABLES

Table	Title	Page
1	Demographic Data	67
2	Order of Video Presentation	72
3	Viewing Information: Percentage Calculations	83
4	Importance of Videos: Percentage Calculations	88
5	Opinions Concerning Video Influence	90
6	Video Themes	95
7	Viewing Environment	97
8	Reasons for Viewing (Males)	99
	Reasons for Viewing (Females)	100

CHAPTER I

Introduction

I. Background

There is no escaping the fact that the age of music video is upon us. Since the advent of short musical films on tape (about 7 years ago), music videos have become a phenomenon. Also known as promo clips, or picture music, videos are technically defined as three- to four-minute film clips that accompany rock and other types of music (Shore, 1984). Once confined to our livingroom T.V.'s, videos now also cross our paths in shopping centres, on university campuses, and they provide a new form of entertainment at night clubs and high school dances. Music videos represent a new and vibrant musical force, not only among adult and adolescent viewers, but also among much younger children.

With the advent of MTV (Music Television) and the Canadian MuchMusic channel, cable viewers have access to 24 hours of music videos every day of the week. Those viewers without cable can still maintain a daily diet of videos: many local stations air regular half-hour video shows. Children's video shows are also up and coming: DTV (Disney Channel) will air music videos for children 5 times a week; NBC carries "Kid Video", and ABC has launched "Rock TV" during Saturday mornings (Barol, Bailey, & Zabarsky, 1984). The popularity of these shows is evidenced by the unprecedented financial success of the music video industry--sales were expected to surpass $70 million in 1984, compared to $20 million just a year before (Bronson, 1984).

II. Need for the Study

Given the rise in the predominance of music videos, it becomes increasingly important to examine videos from an "informational" perspective. What music videos have done for their performers and the music industry is well documented (Bronson, 1984; Shore, 1984). What music videos are doing for their viewers is less conclusive. The purpose of this study is to gain information concerning what adolescents may be absorbing from videos, and what messages they are projecting onto them.

Before research can be undertaken to examine the extent to which adolescent viewers absorb messages depicted in music videos, an examination of the viewer's own perception of the video is necessary. This can be accomplished by determining what messages or meaning the viewer actually attaches to a given video. Conclusions of various studies analyzing lyrical and visual content of videos suggest that violent and sexist images are definitely being portrayed in many videos (Caplan, 1985; Rosenstein & Check, 1985; Berg, 1984; Shore, 1984). But adolescents may not ascribe the same meaning to a song as do social researchers; what the critics view as violent and sexist may not coincide with adolescent opinion. In order to ascertain what adolescents do see on the video screen, we need to go directly to the source--the adolescents.

Various studies of the 1960's and 1970's examined the lyrical content of then popular hit songs (Gantz & Gartenberg, 1979; Goldberg, 1971; Hirsch, 1971; Robinson & Hirsch, 1969). Researchers concluded that messages contained in lyrics are frequently obscured by the vocals and instrumentals; thus, the intended meaning of the song (i.e., political, romantic, etc.) was rarely accurately identified by listeners. The introduction of music videos casts this conclusion into doubt. Given the accompaniment of today's visual images, we can speculate that the true meaning of the song can be more accurately perceived by the viewer.

III. Significance of the Study

The role of both television and music in the social and recreational lives of adolescents has reached new magnitude. There is widespread suspicion that adolescents look to the media (rock star idols and entertainment heroes) for their fashion information and guidelines for behaviour (Clarke, 1971). Just as the Beatles were instrumental in popularizing the long hair styles of the 60's and 70's (Cole, 1971), the hairstyles, clothing accessories, and often the complete attire of adolescents can similarly be recognized today as amateur replicas of rock and roll personae. The Michael Jackson look is still around us, the "Purple Revolution" has made an impact, and now young women vacillate between the Lauper "wanna have fun" look and the Madonna "virginal" image. Indeed, the "Miami Vice" look can be found right here in wintry Edmonton.

Combining this suspicion with the adolescents' belief that knowledge of music is directly related to peer group popularity (Brown & O'Leary, 1971) reinforces the centrality of music and television to teen culture. That the attention of social researchers is focused on the content of music videos seems justified. In the words of Marshall McLuhan:

> The family circle has widened. The whirlpool of information fathered by electronic media...far surpasses any possible influence mom and dad can now bring to bear. Character no longer is shaped by two earnest, fumbling experts. Now all the world's a sage. (McLuhan, 1967, p. 14)

If music videos are in fact serving as extensions of education and parental information, then the potential to use videos as aids in combating social inequities and injustices seems tremendous. However, their potential to infiltrate adolescent minds with sex biases and minority group discrimination is equally tremendous. The importance of ascertaining whether videos are indeed educating, and how their content is being interpreted, then speaks for itself.

IV. Limitations of the Study: Perspective and Definition

An important requirement of any new research undertaking is the matter of precision and definition. Implicit in this requirement is the necessity to define the relevant areas of discipline. As Gillespie (1972) succinctly stated, interdisciplinary topics, such as popular culture, present special problems. Gillespie's emphasis on defining a research perspective seems appropriate for application to this study.

The study of responses to popular music videos can overlap into many disciplines: (a) the arts--with a focus on music as poetic expression, inviting emotional involvement; (b) the political--with a focus on music as political commentaries, inviting active involvement; (c) the sociological--providing demonstrations of and information about the problems of youth culture; (d) the psychological--providing emotional stimulation, social and behavioural information; (e) the educational--highlighting aural and musical perception; (f) the economic--questioning whether videos destroyed the radio star or saved the music industry; and (g) the religious--inviting spiritual reactions and exposure to occult images. The attempt here is not to provide an exhaustive list, but to underscore the interdisciplinary nature of this topic.

Ideally, studies of popular music would take all of these perspectives into account. The wide variety of skills and resources required to fully understand the multidimensional nature of music are not addressed in this study. The research and interpretive slant is, admittedly, a psychological one. But rather than viewing this bias as a debilitating factor, one needs to acknowledge the necessity of adding to the research base of each perspective. The information gained from this study will add to an understanding of the educative nature of the media and provide new information concerning what social information is gained from music videos. Thus the research will undoubtedly cut across related disciplines.

Several unique problems arise in the study of music as a facet of youth ideology. One concerns the nature of music as a work of art. As with any work of art, responses it elicits from its audience will differ from individual to individual. This becomes more complex when we consider that what the artist intends to elicit by the musical production is not always what the artist gets. This is exemplified clearly in the infamous Beatle song, "Lucy in the Sky with Diamonds", which has for years been rumoured to be about hallucinogenic drugs. Paul McCartney was quoted in a study by Denisoff and Levine:

> ...you write a song and you mean it one way, and then someone comes up and says something about it that you didn't think of--you can't deny it. Like 'Lucy in the Sky with Diamonds', people came up and said, cunningly, 'Right, I get it. L-S-D,' and it was when papers were talking about LSD, but we never thought about it. (1971, p. 915)

Interpretation, then, can apparently become clouded by what the audience reads in the paper or hears as the "in meaning". Denisoff and Levine (1971) suggested that unless researchers can obtain the artists' interpretation of the lyrics, validity of studies analyzing content is questionable. They suggested further that it would be ideal to first determine the "original lyrical intent, especially in studies addressing music tastes and ability of listeners to interpret songs" (p. 916).

It seems less relevant however, from a psychological perspective, to concentrate on the "original lyrical intent" for the purposes of this study. This research is concerned with discovering what the viewer sees, hears, and interprets. Emphasis is upon the message which the viewer imparts on the musical work, and the personal meaning derived from it. The significance of what the artist intended fades in light of what has been interpreted by the viewer. This research is examining the nature of the reception, not the delivery; focus is on the receiver, not the sender.

Similarly, descriptions of the videos used in this research are subject to interpretations of this author. Interpretations are based on evidence provided in the literature, research on women's issues, and an awareness of the silent acceptance with which these images are often met.

CHAPTER 2

Music As An Expression Of Values

Examination of the lyrical content of songs has been central to social-scientific inquiries over the decades. Carey (1969) suggested that studies of lyrical content can provide us with information concerning the changing value preferences of young people. For example, an overwhelming majority of songs were found to be concerned with matters of courtship at the time of his study, perhaps indicating a popular preoccupation with courtship issues. In 1955, Horton found that only 13% of then popular songs were unrelated to courtship issues (Horton, 1957); but in 1966, the proportion of songs unrelated to courtship reached 30% (Carey, 1969). A possible explanation for this decreased attention to courtship is that themes became more political through the condemnation of war and more controversial through the acknowledgement of drug use in song lyrics of that era. The remaining 70% of the songs examined by Carey revealed a shifting emphasis from romantic love to physical attraction. Carey cited this Mamas and Papas song as an illustration:

> You gotta go where you wanna go
> Do what you wanna do

> With whoever
> You wanna do it with. (from "Go Where You Wanna Go", in Carey, 1969, p. 729)

Rock and roll style music was suddenly legitimizing physical sexual expression, regardless of shared affection. But the analysis of Anderson, Hesbacher, Etzkorn and Denisoff (1980) revealed that songs from 1970 - 1977 were characteristically narrative rock ballads, depicting sentiments of innocent romance (for example, "My Eyes Adored You" by Frankie Valli; "I Write the Songs" by Barry Manilow). Silverman-Watkins (1983) also found romantic themes when analyzing songs from 1970, 1975, and 1980.

Thus, songs which have reached popularity over the past decades have revealed a variety of themes: overt sexuality dominated the rhythm and blues songs of the 1950's, romanticism dominated the popular "white" music (Silverman-Watkins, 1983). Goldberg (1971) attempted to sum up the nature of these changing themes:

> The popular music of today is a revealing and fascinating reflection of the psyche of contemporary youth. Through it we can see the perceptiveness, the openness, the sensitivity, the intellectuality, as well as the anger, the ambivalence, the emotional alienation and isolation, the chaos, the destructive and the paradoxical aspects of today's young generation. It is incumbent upon every social scientist seeking to understand the younger generation to

> look to today's popular music as a revealing reflection of their preoccupations, inner workings and concerns. (p. 588)

Following Goldberg's (1971) basic premise that music is reflective of the struggles of adolescence, we turn our attention to the "preoccupations, inner workings and concerns" of the youth of 1986. A consistent method of doing so, given Goldberg's suggestion, is to examine, albeit informally, the content of a few popular tunes of the early 1980's:

from the album Purple Rain, by Prince:

> I knew a girl named Nikki
> I guess u could say she was
> a sex fiend
> I met her in a hotel lobby
> masturbating with a magazine. (from the song
> "Darling Nikki", in Stroud, 1985, p. 14);

from the album Rebel Yell, by Billy Idol:

> Face to face
> and back to back
> You see and feel
> My sex attack
> Sing it
> Flesh, flesh for fantasy
> We want
> Flesh, flesh for fantasy. (from the song "Flesh
> for Fantasy", in Hit Parader, 1985, p. 80);

from the group W.A.S.P.:

> I got pictures of naked ladies
>   lying on my bed
> I whiff the smell of sweet convulsion
> Thoughts are sweating inside my head
>   I start to howl in heat
> I fuck like a beast. (from the single,
> "(Animal)..." in Cocks, Stengel, & Worrell, 1985,
> p. 76)

To imagine hordes of adolescents attentively listening to such songs and absorbing these blatant sexual messages is somewhat disquieting. Equally unsettling is the thought that adolescents may subscribe to the implied sado-masochistic values. Somewhat comforting is the analysis of Hirsch (1971), which cautioned researchers against making such inferential leaps. Hirsch challenged research (such as Carey's, 1969) which stated that changes in lyrical content signify, a priori, a "dramatic shift in value preferences of young people" as Carey (1969, p. 722) contended. This criticism seems applicable also to Goldberg (1971), who contended that these lyrics can be reflective of the concerns of youth audiences. Hirsch criticized such research as being inappropriately based on the "hypodermic needle theory" of effects of song lyrics. Subscribing to this theory presupposes that values expressed in popular songs are "...(a) clear to a majority of listeners, (b) subscribed to by a large proportion of listeners, and (c) likely to influence the attitudes and behavior of the uncommitted" (Hirsch, 1971, p. 74).

Hirsch pointed out that none of these assumptions have been tested empirically; furthermore, that teenagers are unaware of the lyrics and messages of many songs. Earlier studies examining the lyrical content of popular songs found that listeners indeed could not decipher their true meaning (Gantz & Gartenberg, 1979; Robinson & Hirsch, 1969). Robinson and Hirsch (1969) polled grade 8 and 11 students and asked them to identify the meanings of several popular records. Although a high percentage of middle and upper class students were able to understand the song's meaning, the majority of the teenagers could not correctly ascertain the meaning of the hit songs. Only 33% of the students could provide a "half-way reasonable description" (p.44); descriptions were either very literal or very vague.

Goldberg (1971) acknowledged that the lyrics of the songs of the 1970's were obscured by the loud backgrounds. The importance seemed to focus more on the ability of the listener to identify with the performer and simply "experience" the music than on knowing exactly what was being stated in the lyrics. In fact, the audience was believed to project its own fantasies and personal meaning on the performance, an allegation also reiterated in 1985 by a Heavy Metal performer in response to charges of indecency (Cocks et al., 1985). An appropriate example of such projection was offered by Goldberg, who invited us to imagine the range of possible projections while savouring the lyrics of a song by The Mothers of Invention:

> What's the ugliest part of your body?
> Some say your nose,
> Some say your toes,
> But I think it's your mind.
> I think it's your mind. (Goldberg, 1971, p. 584)

One cannot capture the essence of music by examining the lyrical content alone, nor can one attribute popularity of the song exclusively to the lyrics, since the listener's own subjective perceptions of the song cannot be easily set aside. The perceived meaning of the lyrics seems to depend on a number of factors: the sound or beat of the accompanying music, the visual performance or presentation of the singer or song, the medium used to convey it, and the message that the artist actually intends to convey. Thus although the lyrics of a song may reveal values held by the artist~~,~~ this may not necessarily be the reason for the song's popularity (Carey, 1969). Nor does this imply that the listener subscribes to the same value system of the artist.

It would therefore be difficult to maintain that lyrical content is reflective of adolescent values given the possibility that lyrics are not even decipherable, or that they are deemed secondary in importance, or that they are overwhelmingly clouded by personal projection. Students surveyed by Robinson and Hirsch (1969) indicated that the meaning was of less interest to them than the sound of the song; 70% of the respondents preferred a record for its beat rather than its message.

But the advent of music videos may render these lyrical studies obsolete. Mass media technology has advanced considerably since the time of these studies, and each new advance in the mass media tends to redefine the functions and roles of earlier forms. Consider, for example, the plight of the radio upon the advent of television. In light of the superior entertainment ability of television, radio has had to undergo a series of format changes in an effort to keep its audience interested (Hirsch, 1971). Music video has now affected the pace of television; TV commercials have taken on the music video format, and evening entertainment shows have perked up their fashion and music image (for example, "Miami Vice"). Music entertainment has also taken on a new look; far more than lyrical content has changed since the studies of the 60's and 70's. The medium has certainly proved to be as important as the message. Adolescents now have the benefit of accompanying visual storylines, flashy colour complements, and heightened effects of camera techniques, all serving to increase dramatically the potential for message delivery.

I. The Videos

An excellent example of a music video's many-faceted ability to deliver a message to its viewer has been described by Berg (1984). Berg takes us through a step by step analysis of a popular 1983 video, "Flesh for Fantasy", performed by Billy Idol. He calls attention not only to the lyrics, but to the manner of delivery. The title of the song identifies the subject: flesh for his fantasy. Specifically, Idol implores, "I want flesh, flesh for fantasy", with an occasional extra emphasis on "flesh" through a "guttural, primoridal [sic] grunt" (Berg, 1984, p. 4). The music assists in providing what Berg referred to as Idol's "guided imagery" of his message. The sexual message of women as sex objects and the importance of their exposed flesh for fantasy is clearly emphasized.

The visual image of the performer requires detailed description:

> Billy Idol, a lean serpentine bleach blonde, epitomizes the kind of cool aloofness associated with visual arrogance of fashion photography. Garbed in tightly-fitted black leather, and decked out with chains and a cross falling against his bare chest, Idol is the epitomy [sic] of chic, high fashion punk. (pp 4-5)

Add to this imagery several sleek pairs of dancers, wearing black leotards with cut out patterns of scallops and scoops. Their suggestive movements coincide with the musical story; they are sometimes filmed as silhouettes, as shadows, or fully exposed by a flash of light (Berg, 1984). The attempt is to tantalize the viewer through the visual emphasis on female flesh.

The set also serves to reflect the theme of flesh for fantasy, with a nocturnal city view and a large, pink neon triangle which frames a kneeling, nude female figure. Shots of this radiant triangle appear throughout the video as it resonates with electronically charged gases. The camera positions are described as a "direct-address mode" (p. 6), such that eye-level contact intensifies Idol's gaze. Occasional high level angle shots are used for visual diversion, but Berg noted that Idol constantly looks at his audience via the camera lens. He sends the viewer a serious, stern, directive: he needs flesh for his fantasy (imagine how much of this impact would have been missed on mere radio). Berg summarized by commenting that, "...the visual structure of 'Flesh for Fantasy' is designed so that the viewer identifies with Idol's point of view" (p. 7). The point of view that Berg refers to is one of objectification and sexualization of women; using female flesh for male fantasy.

The accusation of exploitation of women in the music industry is not a new one, examples are rampant in music lyrics, on album covers, and in music videos. The following sections summarize the research in each of these areas.

II. Lyrical Portrayal

We have already had a glimpse into the nature of the lyrical content of songs by Prince, Billy Idol and W.A.S.P. There is a paucity of research examining lyrics of today's songs, but the few that do exist share a somber tone.

A review of 40 songs aired on a Winnipeg rock music radio station centered on lyrical representations of women (Harding & Nett, 1984). The women in rock songs were found to be cast into either a nurturing or erotic role. Harding and Nett concluded that rock lyrics most often depict females as sex objects or as sexual servicers of men. Female musicians were also accused of subscribing to this image. Far from expressing sexuality in a romantic way, the songs were found to be laced with messages of misogyny and violence--even songs by female vocalists. The women of these songs were accused by the singers of being sexually cold, of constricting male freedom, or of cruelly breaking a male heart. Rock lyrics seem to demand a great deal of "femininity" from their women, albeit a femininity replete with conflicting male requirements: she must give loyalty but accept imminent rejection, remain nurturing but accept sexual abuse, display dependency but allow him his manly freedom.

Explicit violence against women has been cited numerous times, particularly in the lyrics of Heavy Metal performers such as Twisted Sister, W.A.S.P., Judas Priest, Motley Crue, and AC/DC. Frequently, violence depicts a sadistic quality of men and a masochistic quality of women:

> On the album "Defenders of Faith", the group Judas Priest sings 'Eat Me Alive', which deals with a girl being forced to commit oral sex at gunpoint. In 'Ten Seconds to Love' Motley Crue croons about intercourse on an elevator. In concert, W.A.S.P.'s lead singer, Blackie Lawless, has appeared on stage wearing a cod-piece with a buzz saw blade between his thighs. During 'The Torture Never Stops', Lawless pretends to pummel a woman dressed in a G-string and a black hood, and, as

> fake blood cascades from the hood, he attacks her with the blade. (Stroud, 1985, p. 14)

During an era in which violence against women has reached enormous frequency, this hardly justifies itself as entertainment. Nor does it justify itself as a ticket-seller to promote the group's performance.

These illustrations are, of course, not necessarily representative of all songs of the 1980's. But they are apparently common enough to warrant political group action. The Parents Music Resource Centre (PMRC), founded by the wives of several Washington politicians, has brought the issue of sado-masochistic messages before the United States Senate Commerce Committee (Love, 1985). The PMRC described today's music situation as "...a proliferation of songs glorifying rape, sado-masochism, incest, the occult, and suicide by a growing number of bands" (Cocks et al. 1985, p. 76).

Sex in songs (or sexual songs) are certainly not new to the music industry. In the 1950's, Elvis "the Pelvis" Presley and his famous leer drew a huge outcry and accusations of obscenity from parents and politicians. It is a well known fact that television cameras were allowed to film him performing from the waist up only--his hip gyrations, coupled with his supposed suggestive lyrics were deemed offensive or too risque for television audiences of the "Ed Sullivan Show".

Compare this decade's lyrics with those considered risque in the 1950's:

> Wake up little Susie
> We've both been sound asleep
> Wake up little Susie and weep
> The movie's over
> It's 4 o'clock
> And we're in trouble deep... (from the song "Wake up Little Susie" by the Everly Brothers, in Stark, 1985, p. A26)

Often, it was not so much the lyrics that created the controversy as it was the intensity of the musical beat. Today, it seems that it is not so much the sexual references that create controversy, it is the sadistic violence. "What we're talking about is a sick new strain of rock music, glorifying everything from forced sex to bondage to rape", according to the PMRC (Love, 1985, p. 14).

III. Album Portrayal

Despite the allegations of some Heavy Metal performers that sado-masochism is only in the ears of the PMRC (discussed in Cocks et al., 1985), examples in songs, videos and on album covers are well documented and fairly easy to identify. Part of the selling power of rock music comes from its packaging. It has long been the philosophy of all advertising that sex sells, and since the majority of musicians and music consumers are male (Harding & Nett, 1984), it is the female body which becomes sexually exploited for sales on album covers.

In their study of 40 album covers, Harding and Nett (1984) found that a high percentage of women depicted on album covers symbolized evil temptresses of men, provoking sexual response. Illicit sex was a popular theme on the covers: prostitutes, physical violence, and seduction of young girls. Bizarre images of women as witches, as in control of the elements, or as criminals and murderesses were frequent. Album titles also reinforced an attitude of male supremacy and physical dominance over women; for example, "Taken by Force", "Jump On It", "Muscle of Love", and "Wild Eyed Southern Boys" (p. 67). Consistent with lyrical demonstrations of misogyny, many covers emphasized harsh masculinity and suggested a rightful dominance of women.

IV. Video Portrayal

Rock music videos have often been described as "album cover art come to life" (Shore, 1984, p. 13). This follows consistently the theme of sex for sales promotion of the musical group. Through Kane's (1985) analysis of images of women in videos, similarities with album cover art can clearly be seen. Kane summarized the exaggerated, stereotypic roles found in videos: (a) women as ultra-feminine, the "pin-up" girl image with long, wispy hair and vacuous facial expressions; (b) the "cold bitch" image of beautiful, aloof women who ignore the singer's pleas; (c) the man-eating vamp image; (d) the victim image, with the woman set as the recipient of violent acting out or rape; (e) the "dumb chick" image using groupies, wives, and girlfriends to decorate the set (or to decorate the band) and to serve as sex symbols; (f) the Heavy Metal stereotypes, including sado-masochistic attire, male fantasy borrowed from pornographic images of sado-masochism and bondage (a form of backlash against feminism); (g) women depicted as body parts: buttocks, lips, breasts, etc., implying that these are body types without an identity, an image also borrowed from pornography; (h) the working woman image; for example, teachers and secretaries adorned in sexually alluring clothing (corsets and nylon stockings), thus negating their professional abilities and status and instead presenting them as sex objects who invite sexual harassment. In sum, there was an implicit confirmation of male dominance and power, and a reinforcement of the female roles of wife, "good" girl, and/or "whore" (p. 3).

The blatant exploitation of women in rock videos was openly confessed by video 'auteurs', "...these are promotional videos, and as we all know, sex sells; rock music has always had its inherent misogyny" (Shore, 1984, p. 107). This inherent misogyny is more accurately, perhaps, a function of the composition of the music industry, wherein male producers market and sell to what they deem to be a predominantly male-buying population. Sex does not "sell" in the general sense, it caters to a specifically male sex-fantasy. If the adage "sex sells" were entirely accurate, record stores would undoubtedly sport equal numbers of exploited males on their displays. The music industry is not selling sex, it is selling misogyny.

Other explicit examples, cited in Shore (1984), include Tony Carey's "I Won't Be Home Tonight", in which three women are initially shown proudly getting made up and apparently seeking out Carey. Eventually they are all ridiculed by being thrown out of bars, prohibited near backstage doorways, while the camera zooms to Carey smirkingly singing. Joe Salvo's "I Don't Wanna Hear It" shows Salvo lip-synching in a meat locker while beautiful models sit on top of meat weighing scales and hang from meat hooks. Shots include Salvo shaking his fists righteously at women standing arrogantly with their hands on their hips and feet splayed, and a special effect of Salvo waving light sabers, reflected in his sunglasses. (This, incidentally, won the "June 1983 MTV Basement Tapes competition", p. 106). In a Rod Stewart video, "Tonight I'm Yours", Stewart sings beside a pool while a bevy of women in bikinis fight and crawl over each other for the honour of crawling over his thighs. The renowned video "Girls on Film" by Duran Duran features scantily clad women (or nude in the uncensored version) pillow-fighting on a phallic-like pole covered with whipped cream, flipping sumo wrestlers, and aggressively kissing a man with such force that he appears to drown in a wading pool. The uncensored version also features close-up shots of full frontal female nudity and ice cubes being rubbed on the nipples of undaunted, smiling women. The setting for all of this activity is a combination wrestling ring and fashion-show runway. The directors of this video clip openly admitted:

> People are always accusing that tape of sexism, and of course they're right. Look, we just did our job: we were very explicitly told by Duran Duran's management to make a very sensational, erotic piece that would be for clubs, where it could get shown uncensored, just to make people take notice and talk about it. (Shore, 1984, p. 86)

The industry has reached new heights in exploitation for entertainment; it is little wonder that research concerning popular music of this decade has developed an aura of emotional gravity. What is perhaps most disturbing about the industry's admission is the sense of nonchalance which it carries. This seems to be an attempt to dismiss the issue, to dismiss the violence, to excuse it for the sake of entertainment. The need to make sales, to shock the audience, to exploit for selling purposes far surpasses any thoughts of social or moral justice.

Misogyny is clearly evident in the "Flesh for Fantasy" video through Idol's aggressive stance, clasping of hands, close-up camera shots of female buttocks being slapped, and quick flashes of female faces abruptly looking _up_ at the camera on the cue of "flesh" from Idol. Reiterating the analysis of Berg (1984), Idol's video emphasizes an aura of sado-masochism:

> with its menacing yet mesmerizing threat of pleasure with pain, Idol contorts his face into twisted snarls when italicizing such words as "flesh" and "sex attack". Further emphasis derives from Billy Idol's body language. When rounding off a phrase, Idol often assaults us with a sharp aggressive thrust of his right-hand fist. These karate-like jabs are made even more dynamic because of the heightened sense of velocity achieved through the use of a wide angle lens. The final result of these combined visual

> strategies is an unmistakable impression of Idol's capacity for aggressive belligerence. (p. 5)

The connection of sexual violence with rock music is somewhat perplexing. Music of the distant past is often thought of in terms of its gentleness, a quality which was intended to soothe the "savage beast", not to create one. Perhaps in an attempt to offer a rationale for the predominance of violent sexual messages, rock video 'auteurs' have suggested:

> there is something inherent in the macho mystique of much of the hard rock (or, as it used to be known, "cock rock") that gets onto MTV that seems to mean that whenever a rocker who cherishes his mike stand or guitar as an ornamental phallic extension desires a woman, the vulnerability inherent in the desire results in an instant objectification, resentment, fear, and loathing of the woman desired. (Shore, 1984, p. 107)

This is in keeping with the phenomenon described by Harding and Nett (1984) in which beautiful women were portrayed as mere shells for a supposed ugliness within them; as evil, wicked, lustful women with a desire to torture or to be tortured. Music videos (and the music industry itself) easily lends itself to accusations of male sex-fantasy and macho wish-fulfillment.

Kaplan (cited in Berg, 1984) addressed the inherent misogyny in music videos by combining the interactions between society and popular culture. She noted the open representation of female sexuality in the contemporary film, and cited the causes: various movements of the 1960's which resulted in a loosening of puritanical codes, women were encouraged to be in control of their own sexuality (gay or straight) as the women's movement progressed. This "new woman" seemed to be progressing at a faster pace than her male counterpart could accept. She presented a threat to the male patriarchal dominance; reactions leaned in the direction of hostility, hatred, and violence:

> The open display of female sexuality has been threatening to patriarchy and has forced a greater degree of directness about the underlying causes for relegating women to absence, silence, and marginality. The mechanism that worked in earlier decades (i.e., victimizing, fetishing, self-righteous murdering) to obscure patriarchal fears no longer worked in the post 60's era: The sexual woman could no longer be designated "evil", since women had won their right to be "good" and sexual, and the need to use the phallus as the prime weapon for dominating women, no matter whom they are or whether or not they have done anything wrong, could no longer be hidden. (cited in Berg, 1984, p. 9)

Patriarchal hostility is expressed in today's films through the idea that all women yearn for sex all the time, noted Kaplan; this is frequently noted in music videos as well.

V. Content Analyses

Radecki (cited in Kane, 1985) analyzed the amount of violence and sexual violence found on videos aired by MTV. Over 50% of all videos featured violence or strongly implied violence, where acts of violence were defined as activities clearly demonstrating intent to verbally and physically harm another. Violence of a sexual nature, defined as violence between males and females, was found in 35% of MTV videos analyzed. Radecki reported that MTV viewers are exposed to 18 instances of violence per hour (sexual violence against women accounts for 35% of this.) Messages of violence in rock lyrics alone averaged a rate of 8.5 per hour.

In a study conducted for the National Coalition on Television Violence (NCTV), Radecki (1984) classified rock videos into five different categories (cited in Rosenstein & Check, 1985). Of the 725 videos analyzed, 39% were classified as "violent", where incidents of violence (e.g., a push) could be identified. Ten percent were classified as "intermediate", indicating one or more incidents of anger or instances of being frightened by the threat of violence. Videos which showed violent behaviours in an effort to expose harmful effects of violence, categorized as "violent educational", accounted for 2% of the violence. "Prosocial" videos, those promoting positive feelings (empathy, caring) accounted for 3%; and non-violent videos (containing no instances of violence or anger) totalled 46%.

Rosenstein and Check (1985) found 30% of their 250 analyzed videos contained one or more violent acts, compared to Radecki's 39%. Although the level of violence was reportedly low (i.e., equivalent to a punch or a hard slap), the frequency of occurrence was quite high. Differences in these two studies could be largely attributable to definitions: whereas Radecki coded all acts of violence, whether the victims or perpetrators were human, animal or cartoon, and included any portrayal of deadly weapons, Rosenstein and Check coded violence as the overt use of deliberate and hostile force by an agent(s) against a victim(s).

Yet another definition of violence was given by Caplan (1985), who examined 139 MTV rock videos for their portrayal of women. Violence was defined as any force or compelling threat of force which could result in causing harm to life or valued objects. Violence was considered to involve "harmful or antisocial consequences"; behaviour which "violates, damages, or abuses another person, animal or valued object" (Caplan, 1985, p. 146). Caplan's findings were comparable to those of Rosenstein and Check; a mean of

.84 behaviours per video, compared to .91, respectively.

Rosenstein and Check found that approximately 5% of the videos analyzed contained incidents of sexual violence, defined as acts initiated for the purpose of sexual gratification. Twenty-two percent of these videos contained one or more instances of sexual behaviour (acts for purposes of sexual arousal or gratification of the actor or audience), and 1.6% contained nudity. These results are not directly comparable to other studies owing to differences in category groupings and definitions.

VI. Children's Videos

Circumstances in children's music videos varied little from those described above. Videos have become more popular than cartoons among 6 and 7 year olds (Barol, Bailey, and Zabarsky, 1984), and most of what they see is sexist and violent:

> Women appear to be more or less set pieces and are often the target of real and symbolic fantasized pedophilia (adult-child sexual relationships); voyeurism and transvestism are recurrent themes. Female models are very often dressed as little girls or pre-pubescent adolescents complete with pigtails, bobby sox, and patent leather shoes. Corpses, dismembered bodies, whips, chains, knives, and guns are familiar backdrops. (Caplan, cited in Rosenstein & Check, 1985)

Nickelodeon, the first all-children's television channel, broadcasts "Nick Rocks", a compilation of live-action video clips. Broadcasters reportedly claim that they will air only the least threatening videos for their target audience of pre-school and early elementary school-age children. But Caplan examined the instances of violence on this show (violence was defined as it was in Caplan's analysis noted earlier). Violent acts were assessed at a mean number of 1.39 per video, but during the period under study 12.18 videos per hour were aired. Thus, there were 16.93 acts of violence per hour (1.39 X 12.18). Compare this with Caplan's conclusion of 10.18 acts of violence per hour aired on the MTV station. It appears that Nickelodeon's "least threatening" videos yield more violence than the adolescent/adult MTV program. Note, however, that videos which were broadcast more than once during the observation periods were not coded a second time, throwing Caplan's estimates into doubt. As Rosenstein and Check (1985) pointed out, popular videos are replayed most often, and these estimates would vary according to whether popular videos contained more or fewer instances of violence compared to non-popular videos.

MTV is the most popular video show (in terms of American cable audiences), and many musicians strive to have their videos meet the standards of acceptance in order to gain exposure on MTV. MTV uses a process referred to as "narrowcasting", indicating that programming is directed toward a select audience of young white males. According to one MTV producer, "...there are three ways to guarantee MTV rotation...no black faces, pretty women, and athletic guitar solos" (Shore, 1984, p. 105). This adds credence to the accusation of music video as a medium for macho-male fantasy wish-fulfillment. There is overt subscription to degradation:

> When in doubt of holding a viewer's attention, directors seem to resort to the rock video cliché image of having a cadaverously made-up new-wave model do nothing but wet her lips or just scowl at the camera and "give attitude". (Shore, 1984, p. 101)

Other frequent clichés include objects shattering or falling in superslow motion with strobe-light highlights (images of implied violence); glasses spilling or breaking, with their contents splashing over a woman's thighs--also emphasized with strobe lights and slow motion filming.

Rock music has always been a strong force in the lives of adolescents, particularly as a male expression of adolescent sexual rebellion. Now we have videos to further this definition of sexuality; unfortunately, it is a definition formulated by men in the media with internalized patriarchal values (Kane, 1985). One has to wonder about the social justice and impact of such a one-sided, biased and degrading point of view presented to children and adolescents over and over again.

Radecki summarized the dangers of this viewpoint:

> The heavy use of violence in a very appealing format by leading rock movie starts clearly has a strong harmful effect on young...viewers. The message is that violence is normal and okay, that hostile sexual relations between men and women are common and acceptable, and that heroes are actively engaged in torture and murder of others for fun. (cited in Rosenstein & Check, 1985, pp. 16-17)

Of course, such violence is rampant also in television programs, but as Rivers (1985) pointed out, television violence is usually set within a moral context, unlike violence depicted in videos. On TV, bad guys commit violence against good guys, and the good guys always win in the end. Or, in cases where the good guys are the perpetrators, their actions are directed agianst bad guys who deserve it, "...Dirty Harry blows away the scum, he doesn't walk up to a toddler and say, 'Make my day'" (River, 1985).

The danger in videos is that the hero, usually the singer, is the one perpetrating the violence. The singer/actor, often idolized and seen as a role model or heart-throb for adolescents, is the one being violent, with women on the receiving end. Radecki (in Rosenstein & Check, 1985) cited the combination of the high status model, catchy lyrics, and music as potentially dangerous in desensitizing the viewer to violence. Teenagers may not consciously evaluate the violent content of the videos while becoming so involved in the music, thus possibly accepting the activities of the singer as realistic and proper behaviour. This can effect beliefs about the opposite sex, and can desensitize the viewer to the impact and injustice of violence. This was found to be the case for exposure to sexual violence in the media, discussed in the following sections.

CHAPTER 3

Influence of Television

Since the content of many rock videos has been described as violent and pornographic, a brief review of the impact of television violence and pornography is germane to our understanding of music video impact.

The potential for the television medium to teach, or become a "school for violence" (Goranson, 1970, p. 6) has concerned social researchers and critics for decades. Since the early 1950's, when the House Committee on Interstate and Foreign Commerce first assessed television entertainment for its violence and sexual provocativeness, attention to the issue flourished (Pearl, 1984). The great debate rages on; the difficulty with arriving at a definitive conclusion concerning the effects of television violence on the audience lies largely with limitations of methodology and generalizability. However, analysis of many studies indicates a convergence toward the same direction: that television can and does influence the behaviour, attitudes and values of its audience (Rubinstein, 1983).

Summarizing the thousands of research documents concerning the influence of television would be a monumental task and unnecessarily redundant, since excellent summaries have been provided by various authors (Huesmann, Lagerspetz, & Eron, 1984; Group for the Advancement of Psychiatry, 1982; Rubinstein, 1982; Eysenck & Nias, 1978; Goranson, 1970). The position taken by this author is consistent with that arrived at by the summary researchers; that television does indeed influence the viewer.

Among the negative effects of T.V. is its potential to serve as an agent of socialization, in much the same way as parents, teachers and peers serve as socializing influences. Viewers may learn unsatisfactory coping strategies through televised demonstrations of aggression and violence in dealing with others. Not only viewer behaviour, but also viewer attitudes, values and belief systems are believed to be susceptible to televised portrayals.

Social learning theorists contend that children can learn aggressive behaviour from viewing televised aggression (Pearl, 1984). Muuss (1976) suggested that through the modelling effect, children acquire novel response patterns by imitating the model's behaviour. His conclusions are based largely on the findings of Bandura's research. The well known Bobo doll studies of the 1960's drew widespread attention to the potential for learning through observation. Findings of Bandura and his colleagues spilled into the domain of media influence; if children could learn from live and filmed models, then the potential to also learn inappropriate behaviour from T.V. is quite real. Mischel (1966) confidently stated that "...observational learning from live and symbolic models (i.e. films, television, and books) is the first step in the acquisition of sex-typed behavior" (p. 57).

In a widely quoted study by Bandura, Ross, and Ross (1963) children between the ages of 3 and 6 years observed adults performing novel aggressive acts in four different treatment conditions. One group of children was exposed to a live model performing aggressive acts, some saw a filmed model demonstrating aggression; others observed a filmed aggressive cartoon character; and a final group served as controls and were not exposed to any aggressive adult models. In each aggressive sequence, the model punched a Bobo doll in the face, kicked it, and used a hammer to strike it. Children were then frustrated by having attractive toys taken away from them. They were subsequently observed for various forms of aggressive actions. The results revealed that children exposed to aggressive model conditions showed significantly more aggressive behaviours than the children in the control (no model) group.

Not only do children imitate filmed models, but characteristics of the model, such as status, also effect modelling. Bandura, Ross, and Ross (1963a) exposed children to models of varying status: 1) two adults, one with high rewarding power and the other receiving the rewards; 2) a child consumer, to whom the rewarding adult dispensed rewards while ignoring another confederate adult; and 3) a control condition, where no models were presented. Children were again observed for imitative behaviour (postural, verbal, and motor responses), and effectiveness of the models in eliciting imitative responses. Results suggested that the children tended to imitate the powerful model who dispensed rewards, rather than the model who received the rewards.

Of course, the degree to which the viewer acquires learned behaviour is a complex phenomenon. Personality differences, sex differences, parental influences, intellectual abilities, socio-economic status, characteristics of the observed model, consequences of the model's behaviour, age of the viewer and amount of viewing time all influence the degree to which imitation and learning will occur. No single factor can be identified as responsible for a child's aggressiveness, but many factors do contribute. Some of these factors were identified in an intensive longitudinal study, with samples of 758 children in grades 1 through 5 in the United States and 220 children in Finland, by the testing and interview method of Huesmann, Lagerspetz and Eron (1984). The summarized results suggest that the child most likely to be aggressive and susceptible to television's impact would be the one who (a) watches violent programs most of the time they are on, (b) believes these shows portray life just like it is, (c) identifies strongly with the aggressive characters in the shows, (d) frequently has aggressive fantasies, and (e) if a girl, prefers boys' activities. In addition, such a child is likely to (a) have a more aggressive mother, (b) have parents with lower education and social status, (c) be performing poorly in school, and (d) be unpopular with his or her peers.

The authors refer to a "multiprocess model" (p. 773) to account for these findings, whereby acts of viewing of violence and acts of aggression mutually encourage each other. Although it has long been thought that the theory of observational learning is the most likely explanation of television's effects on viewer behaviour, attitude change and behavioural change are more complex than simply observing role models (Pearl, 1984). In fact, determining who children model in their social environments requires re-examination at different stages of their lives. Young children tend to imitate the behaviour of adults, particularly the language, gestures, and mannerisms of their parents. By school age, children begin to identify with their teachers. This is especially evident when watching children play school; they often imitate the verbal phrases and general disposition of their teachers.

By the onset of adolescence, the peer group and entertainment idols become more important than parents or teachers as models (Muuss, 1976). The adolescent population is of particular interest with regard to this study, since the target population for music videos has been identified as white, adolescent males (Shore, 1984; Kane, 1985).

One might anticipate that adolescents, having increased cognitive development and internalized societal prohibitions regarding violence and aggression, would be less prone to react to T.V. violence than their younger counterparts (Stein & Freidrich, 1975). But according to Pearl (1984), various field studies indicate that viewing televised violence results in increased aggressive behaviour. Pearl cited a London study which required teenage boys to give their own accounts of their activities, and revealed that they were more likely to engage in "serious violence" (p. 18) following exposure to televised violence. Stein and Freidrich summarized studies of Hartmann (1969) and Walters and Thomas (1965), which exposed adolescent males to aggressive films, and discovered that those exposed to violent movie segments gave greater shocks to a peer compared to those who saw a neutral film. They further quoted Leifer and Roberts (1972) who found that with both male and female adolescents, physical aggression in response to hypothetical conflict situations increased with the degree of televised violent programs they had viewed.

Although most short-term studies consistently show an increase in aggressiveness following exposure to aggressive films, little information is available regarding responses of typical adolescents. This is largely owing to the fact that most experimental studies of adolescents involve atypical, entirely male populations (young offenders or group home residents). This limits our understanding of adolescent responses, but studies based on children are also valuable to understanding the issue of televised violence.

A majority of laboratory studies have demonstrated that, in the case of children, aggressive behaviour is imitated immediately after it has been seen on T.V. or film (Pearl, 1984). The Group for the Advancement of Psychiatry (GAP, 1982) documented several hypotheses for which there is considerable empirical support:

> People, especially children, do manifest greater aggressiveness after viewing televised violence. Program characteristics which appear to promote aggressive behavior after viewing are as follows:
>
> - live portrayals of violence, especially between people who have a close relationship;
> - a suggestion that the violence is justified, i.e., done on behalf of a good cause, done against a person depicted as bad or evil;
> - a suggestion that violence pays off or is rewarded and/or not punished;
> - a realistic depiction of violence, especially if sanitized, i.e., shown without evidence of the bloody, painful disabling consequences;
> - the presentation of violence in circumstances recognizably similar to those of the viewer, i.e., targets, implements, or cues similar to the real-life milieu;
> - the performance of apparently socially acceptable violence by a hero with whom viewer identification is easy, i.e., the good guy, the representative of the law;
> - frequently used violence depicted clearly as the favored method for attaining goals; and
> - frequently repeated violence. (pp. 65-66)

The implications of these points are worthy of closer inspection when considering music videos. Consider the issue of justified violence. As noted earlier, women in videos are often depicted as evil, seductive and cruel. A woman is often the cause of the male singer's broken heart or bruised pride, owing to her apparent refusal to provide him with the physical or emotional nurturance which he implores is rightfully his. There is an implication that women are the "bad" characters in music videos, and that they are responsible for having inflicted emotional pain on the "good guy", the singer. Such videos attempt to elicit sympathy and empathy from the viewer regarding the singer's dilemma--they imply a justified disdain for the object of the singer's distress. Gene Simmons, a member of the band Kiss, unwittingly typified this attitude of rightful abuse in defence of his band's videos, "...I think everyone is liberal-minded enough that we wouldn't treat a girl like (dirt) unless she is" (Gordon, 1984, p. 13).

Repeated exposure to videos which follow this theme of evil women can potentially affect viewer attitudes in much the same way that television has been shown to affect attitudes. Music videos are far too new a phenomenon to allow for specified conclusions, but speculation can be made concerning implications of video portrayals of women.

Borrowing from television research once again, Goranson (1970) explained that in the case of heavy televisioned viewing, attitudes can be built on the basis of what is seen and in turn can effect the viewer's behaviour. Attitudes, described in psychological literature as "...'attributions, rules, and explanations' that people gradually learn from the observations of behavior" (Pearl, 1984, p. 20), can theoretically also be acquired from repeated exposure to the same theme in videos.

Effects of exposure to T.V. violence "...may take the form of gradual and generalized psychological changes" (GAP, 1982, p. 64). Being exposed to televised aggression makes the viewer more accepting of aggression in general, according to the theory of disinhibition. This is based on the premise that a person's socialization, training, and experience inhibits one from behaving aggressively. But the repeated display of aggressive acts on television begins to define this behaviour as normal. In much the same way that behaviour therapists reduce their clients' fears through the process of relaxation and desensitization, viewers can also be "cured" of their initial inhibitions against behaving aggressively. Repeated exposure while relaxing in the comfort of one's own livingroom often leads to an increase in the acceptance of television violence, which in turn can cause viewers to accept the occurrence of real-life violence without providing assistance. "Exposure to portrayals of televised violence may desensitize people, particularly young people, to violence in their environment, retarding their response to it" (GAP, 1982, p. 66).

The issue of desensitization is a very real one, especially for high-television exposure (over 25 hours per week) among children, as Cline, Croft and Courrier (1973) demonstrated. The societal implications of a generation raised on high amounts of exposure to violence requires consideration:

> If one combines the effects of desensitization, which could potentially have the result of reducing the effects of "conscience and concern", with the effects of modeling, which provides (through our media entertainments) the explicit cognitive formulations and mechanics for committing violence, it may not be too surprising to see not only major increases of acts of personal aggression in our society but also a growing attitude of indifference and unconcern for the victims by the aggressor. (Cline, Croft, & Courrier, 1973, pp. 360-361)

People may themselves be less inhibited to act aggressively when provoked. The G.A.P. suggested that "...aggressive behavior following viewing usually appears to reflect a breakdown of inhibitions against such behavior rather than being a simple modeling or imitative process" (1982, p. 66).

Subsequent consequences to the person who demonstrates aggression determines, in part, whether the observed aggressive behaviour has an inhibitory or disinhibitory effect on the viewer. If it is demonstrated that the model's aggressiveness results in painful consequences or punishment to the model, then viewer aggressiveness becomes inhibited. If, on the other hand, the aggression is rewarded and the model in some way benefits from his/her aggressive behaviour, a disinhibitory effect occurs for the viewer. The probability for imitative aggressive behaviour increases through this observed experience and vicarious reinforcement (Muuss, 1970).

Although television producers often seek reprieve from social learning critics on the basis of their "but the good guy always wins" philosophy, the portrayal of aggression as an effective means of problem-solving or goal attainment still lingers. Often, the "good guys" themselves engage in violent, manipulative tactics in order to bring justice to the bad guys, justifying aggression as a legitimate means to an end.

The defence of T.V. producers that justice always takes the bad guys to task is another red herring. In the course of a 60 minute drama, children are rarely able to exercise their attention spans for the entire hour, and therefore do not pay attention long enough to draw the connection between inappropriate aggression as it leads to discipline by the law. What they probably do ascertain is that the bad guy shows no fear of consequences; they observe that the bad person derives some benefit from the aggression and crafty evasiveness of legal enforcers throughout the show, or until he or she is caught at the end of the hour.

But even when the antagonist is caught, the full extent of the consequences are not shown. A typical dramatic storyline ends with an arrest scene; we are shown neither the antagonist's court trauma, nor the emotional and physical suffering which he or she would encounter within the confines of a prison cell. Thus in order for the aggression to have a disinhibitory effect on viewer behaviour, the viewer needs to perceive a definite, negative consequence to the aggressor as a result of the violent or aggressive behaviour. The full impact of the consequence is rarely shown.

The fact that television rarely shows the suffering of the victim, or the victim's loved ones, serves also to minimize the human suffering involved. The result is what researchers label sanitized violence, and by "...'prettying up' or entirely omitting the real consequence of aggression, the result again is the unwitting creation of the very conditions found most conducive to the instigation to aggression" (Goranson, 1970, p. 22). Several studies of the 1960's examined reactions of viewers to the victim's suffering (cited in Goranson, 1970). When the painful, bloody aftermath of the violence was shown, subjects had become more inhibited in their aggressive behaviours. Exposure to the victim's suffering actually served to sensitize the viewers to the consequences of aggressive acts. In light of these findings, it seems somewhat perverse that television scripts refrain from depicting the realistic level of suffering for victims of T.V. violence.

If we accept the explanation that the depiction of human suffering sensitizes viewers to the potential harm that violence could inflict upon others (and the research suggests that we can), then music videos which withhold these consequences are also guilty of sanitizing violence. Many music video productions include only quick flashes of sharp knives, flashes of women in bondage, quick scenes of terrified women fleeing from some vague, threatening danger, or glimpses of sado-masochistic paraphernalia. On the occasion that the viewer is provided with a glimpse of the facial expressions of the subject of the sado-masochism, portrayals are frequently smiles of ecstasy or vacuous expressions suggesting either that the subject is aroused by the pain or is oblivious to it. The fact that pain is indeed being inflicted is entirely negated, or sanitized.

The success of the video "Sun City", performed by Artists United Against Apartheid, in eliciting emotional reaction from the viewer is largely due to the explicit coverage of funeral scenes and human suffering in South Africa. The video strongly discourages any association with the white, elitist resort, Sun City, and shows in sharp contrast the reality of apartheid in South Africa. The video is brilliant in its ability to elicit a spectrum of emotions from the viewer: anger, guilt, empathy, and co-operation, all born of the opportunity to actually see the human cost of apartheid.

The tactic of negating the pain of the victim lends itself strongly to comparisons with pornographic films, where women are quite deliberately shown to be sexually aroused by brutality. This portrayal is tremendously misleading and dangerous, as we will see in the case of the influence of pornography on viewer attitudes in the following chapter.

CHAPTER 4

Influence of Pornography[1]

The degree to which sexual behaviour and/or sexual violence can be identified in rock videos varies according to definition, the type of music, and the time of day during which the videos are aired. But even occasional viewers of videos can easily recognize the recurrence of seductive and menacing images which typify rock videos: "learing lead singers, leather and chains, sex play with guitars and moist-lipped, vacant-eyed hunks of female flesh clutching at the nearest member of the band" (Gordon, 1984, p.13). That this smacks of male adolescent wish-fulfillment is not unusual, as demonstrated by analytical research, feminist commentary, and acknowledgment by the music industry itself (discussed in previous chapters). It follows that, if sexual entertainment is produced for the benefit of male audiences, and most probably by male producers, then what we see on the video screen is indeed reflective of male sexual fantasies and desires. This is the case with pornographic productions, which are created to cater to the male appetite. Since young boys often turn to pornography to satisfy their sexual curiosities, it is relevant to examine what males are learning from other males concerning sexual interaction with women.

We need first to examine the prevalence and nature of pornography. Recent statistics reveal that pornography is an 8-billion dollar a year industry. The combined readership of the magazines Playboy and Penthouse is estimated at 24 million, and it is estimated that in 1983, 2 million American households held subscriptions to cable television services featuring pornography (Women Against Pornography, 1985). Thus the ability to access pornographic materials is tremendous; most magazines and films are easily obtainable by any age group. The once partially-clad female models of the past have largely been pushed aside by bare-all full glossy photos and film, complete with various paraphernalia, and now cable television and video cassettes allow viewers to replace the theatre with the livingroom.

A closer examination of the production facet of pornography reveals that the industry is controlled by organized crime, especially in the areas of wholesale and distribution, and profit margins run as high as 3200 per cent (Stanmeyer, 1984). The question of who actually purchases the materials and what is being purchased is not easily answered, since surveys of who buys what can be somewhat unreliable, and what becomes of the materials once they reach their destination is unpredictable. Nonetheless, an interview study with video shop proprietors indicated that consumers of video pornography are mostly heterosexual couples between the ages of 25 to 45, followed by single males who use the films for entertainment at male social gatherings (i.e., stag parties) (Palys, 1986).

Technological advances have resulted in a larger, more competitive market, and the actual content of pornography has changed rapidly in an attempt to survive the competitive atmosphere. Often, the subject matter shifts from its goal of sexually arousing the consumer to one of shocking him. Deliberate, perverse, and often violent portrayals involving pre-pubescent children and tortured women are more an attempt to make sales then to sexually arouse. The unfortunate consequence is that such films serve to confuse sexual behaviour with violence and distort the male/female relationship.

The pervasiveness of such distorted portrayals was demonstrated by Palys (1986), who examined the content of available "adult" and "triple X" films. Contrary to prediction, "adult" films (those freely available on the shelves of video outlets), contained more sexual aggression, more frequent displays of men as perpetrators of and females as victims of aggression, and were judged to re-affirm or encourage rape myths to a greater degree than the "triple X" films (those kept out of sight of consumers and deemed obscene by the Criminal Code of Canada). It seems that our concern with violent pornography needs to focus not on such "under the counter" videos, but on what is freely available on the shelves.

That we should be concerned with the effects of pornography at all can be legitimized by studies which connect viewing of such films with increased aggression by male viewers. Research has consistently indicated that two variables are important in facilitating aggression following exposure to erotic films: anger and increased arousal as a result of erotic film exposure (Donnerstein & Hallam, 1978; Donnerstein & Barrett, 1978). Research demonstrated that when male viewers were angered then later exposed to highly erotic material, aggressive behavior increased. Non-angered males, or males exposed only to mild erotica, did not demonstrate increased aggressiveness. More recently, Donnerstein (1980) examined the aggressive behaviour of males exposed to either erotic (sexually explicit but non-violent), aggressive-erotic (forced intercourse at gunpoint), or neutral (talk show interview with no sexual or violent content) films. The highest level of aggression, measured by mean shock intensity administered to a female confederate, was demonstrated by the angered male viewers exposed to the aggressive-erotic film. Even for non-angered males, the aggressive-erotic film increased aggression against the female confederate to a greater degree than did the neutral or erotic films. These findings have important implications concerning potential violence against women outside the laboratory setting.

Important sex differences emerged from Donnerstein's (1980) analysis. Angered males clearly showed an increase in aggression when given an opportunity to aggress against a male confederate, in both erotic and aggressive-erotic film conditions. Despite the finding that actual arousal levels were equal for both film conditions, male viewers of the erotic film did not demonstrate increased aggressiveness when paired with a female confederate. It was hypothesized that societal inhibitions regarding aggression against women may have prevented these males from behaving aggressively.

Fear of disapproval may have acted to inhibit aggressiveness toward a female, but not a male confederate. This hypothesis is supported by a previous study (Donnerstein & Hallam, 1978), in which angered males were given two opportunities to aggress against a female confederate.

But an interesting turn of events occurred when inhibitions were lowered by allowing males to administer shocks in a socially approved setting. Results indicated that male viewers in the erotic film condition produced higher levels of aggression toward female confederates (Donnerstein & Hallam, 1978). Thus highly erotic films can, as demonstrated under permissive laboratory conditions, act to increase aggressiveness toward females. While angered male viewers paired with a male confederate demonstrated high levels of aggression in both aggressive-erotic and erotic conditions, those subjects paired with a female confederate, whether angered or not, increased aggression in the aggressive-erotic (rape) film condition only.

The potential societal consequences of aggressive-erotic films become evident when we consider Donnerstein's findings in conjunction with the content findings of Palys (1986). Freely available "adult" films, containing significantly more scenes of violence and aggression, can be compared to Donnerstein's "aggressive-erotic" film condition. Consider also that society's permissive attitude toward aggression against females can be easily verified by examining depictions in television, music, advertising, and theatre industries, as well as through implicit sanction stemming from an inadequate legal protection system. One hardly needs to create an artificial laboratory setting for permissive violence, when a ready-made one can be argued to exist outside the laboratory. The cumulative, combined effects of viewing aggressive sexual films can have enormous, detrimental impact on how young men learn to interact with women, especially in a society which appears to condone such aggressive attitudes.

Donnerstein (1978) offers an explanation for this aggressive behaviour toward females, based on Berkowitz's (1974) theory that the female confederate is associated with the victim in aggressive-erotic films, thereby acting as a stimulus, or cue, to elicit aggressive responses. This theory is further supported by Goranson (1970), who noted that:

> When members of minority groups having distinctive cue characteristics are repeatedly portrayed in the media as targets for aggression, there may be an increased likelihood that some member may, because of this association, become the victim of violence. (p. 26)

Television research also indicated that cues which are identifiable as similar to real-life milieu can serve to facilitate aggression on the part of the viewer (GAP, 1982). It seems plausible that repeated exposure to females as targets of aggression in the media can carry over into real life settings.

Even a few minutes of exposure to sexually violent pornography, such as aggressive or rape films, can impact upon the social attitudes of the viewers (Donnerstein & Linz, 1984). Exposure to such films has been shown to increase acceptance of rape myths, increase aggressive behaviour against women, and to decrease viewer sensitivity to rape victims. Donnerstein and Linz exposed male subjects to approximately 10 hours of 5 R-rated or X-rated commercially released films, on each of 5 days. These men saw either R-rated films, which explicitly showed violence and sexual violence (such as the Tool Box Murders, Texas Chainsaw Massacre), or X-rated films that showed only consenting sex. After viewing each film, the men were required to complete a mood questionnaire and an evaluation of the films. Following a week of movie viewing, all participants watched yet another film, a re-enactment of an actual rape trial. Viewers were then required to comment on how responsible the woman was for her assault and how much injury she had sustained.

Results indicated that men who viewed the R-rated films initially rated themselves as being significantly above the norm for depression, anxiety, and annoyance, but that these scores continued to drop on each subsequent day of viewing. By the fourth day of viewing, levels were back to normal, indicating that a desensitization process had occurred. This was also supported by evidence indicating that the men began perceiving films differently as time went on, reporting that they believed the scenes to be less offensive, and that fewer of the scenes depicted violence. By the last day, the men were rating the films as "...significantly less debasing and degrading to women, more humorous and more enjoyable, and they claimed a greater willingness to see this type of film again" (Donnerstein & Linz, 1984, p.15). Desensitization effects were disturbingly evident in the men's reactions to the rape trial film. Compared to a control group who saw only the re-enacted trial and no films, those exposed to the filmed violence rated the victim of rape as significantly more worthless and her suffering or injury as less severe.

These findings were further supported by Malamuth and Check (cited in Rosenstein & Check, 1985), who found that movies which showed rape victims as reacting favourably to the attack, such as "Swept Away" and "The Getaway", served to increase male viewers' acceptance of violence against women. This was confirmed by findings of Malamuth and Check, and Malamuth, Haber and Feshbach (cited in Rosenstein & Check, 1985), who demonstrated that even minimal exposure to scenes of victims reacting favorably to sexual assault can cause males to underestimate victim suffering in subsequent exposures.

Such research sheds a new facet of concern on the dangers of exposure to sexually violent pornography, particularly when considering the social context of viewing these films. The majority of pornographic material assumes an all-male audience, and viewing of such films often occurs in a common environment, where men's responses are constantly reinforced by other men (Diamond, 1985). The portrayals of power and dominance over women thus remains fashionable and encourages the audience to passively accept the portrayal. The pornographic image of the woman is often as a pathetic, passive complement to this power force:

> Porn often pretends that women are malleable, obsessed with sex and willing to engage in any sexual act with any sexual partner. In violent pornography, men's supposed ability to control

> women is symbolized through degradation and destruction of the female body...By portraying male aggression within sex as perfectly natural, much pornography actually validates socially learned machismo. (Diamond, 1985, p.42)

None of these accusations against the porn industry are new ones; but the situation cannot be shrugged off as old or tired news, since these depictions are worsening. According to the National Institute of Mental Health:

> Films had to be made more and more powerful in their arousal effects. Initially strong excitatory reactions (may grow) weak or vanish entirely with repeated exposure to stimuli of a certain kind. This is known as habituation. The possibility of habituation to sex and violence has significant social consequences...If people become inured to violence from seeing to much of it, they may be less likely to respond to real violence. (Donnerstein & Linz, 1984, p. 14)

Whether the increase is due to habituation or to the necessity of continuing to "shock" the consumer in a competitive market is of secondary concern. Of primary importance is the fact that such pornographic violence is on the increase, and that such violent, sexually-explicit material can effect the behaviour and attitudes of its viewers. In an effort to explain how this can occur, and to predict consequences, Check and Malamuth (cited in Rosenstein & Check, 1985) applied social learning principles to pornography:

> (1) Through the process of symbolic expectancy learning, the pairing of violent stimuli with other, highly pleasing and sexually explicit stimuli may result in the vicarious conditioning of sexual arousal to violence against women.
> (2) Through the process of vicarious expectancy learning men may come to expect that they might enjoy rape if they observe others enjoying rape in a pornographic rape depiction (or come to expect that they would not enjoy raping a woman if they observe that men in pornography are repulsed by rape).
> (3) Observing a man in a rape depiction go completely unpunished for his actions can disinhibit observers' own rape behavior, while observing the rapist experience negative consequences can have the opposite effect.
> (4) In pornography, observing another man being reinforced by a favorable victim reaction to rape (e.g., sexual arousal) can vicariously reinforce the observer for rape, thus increasing the likelihood that he himself would consider rape. In contrast, observing reactions of extreme pain and suffering on the part of the victim may reduce the likelihood that the observer himself might rape.
> (5) Observing in pornography that physical force is effective in subduing a rape victim can increase the likelihood of observers' similarly using force to get sex, whereas observing that force results in such consequences as victim retaliation would be expected to reduce the likelihood of observers using force.
> (6) Those who are initially inclined to "favor" rape may be more likely to be affected by it in pornography, and may as well be more likely to seek out pornography in general and thus more likely to be exposed to rape and other depictions of sexually coercive acts. (pp.14-15)

Many similar depictions, through the implications of sexual violence and male dominance, are being spoon-fed to adolescents via the powerful genre of rock video (Kane, 1984). Attitudinal and behavioural effects of pornographic images in videos have not yet been examined, but theoretical and empirical studies concerning effects of pornography and television indicate the necessity of applying such research to rock music videos. Whether adolescents can identify violence, implied violence, or suggestions of sexual violence in music videos is of particular interest to this study.

CHAPTER 5

Methodology

I. Objectives

This study was designed with several objectives in mind. The first part of the study, Questionnaire Part I (Appendix A) attempts to ascertain what role music videos play in an adolescent's life, and what their general viewing habits and opinions are concerning music videos.

A second objective is to determine what meaning or message adolescents impart on the music videos presented, and whether these meanings are perceived consistently by all the adolescents interviewed for Part II. It is plausible that the viewers project their own individual meanings upon each video storyline, thereby making more complex the task of ascertaining what adolescents learn from videos. A third and final objective is to determine which videos, of the three presented in Part II, are perceived by the adolescents as being violent and/or sexist, where violence was described as the inappropriate display of people being too aggressive toward each other or toward objects; and sexism defined as the display of negative images or poor treatment of women. These definitions were deliberately kept non-specific to allow for freedom of verbal discussion and elaboration of personal opinions. The latter two objectives formed the basis for Part II of this study.

II. The Questionnaires

Based on a review of the literature, questions were designed to ascertain personal viewing habits and opinions of respondents concerning videos. Minor revisions were made (clarification of instructions, elimination of redundant items) following administration of the questionnaires to a group of pilot participants, resulting in a total of 22 questions for Part I, and 17 questions for Part II.

Part I

Format of Questionnaire Part I varies from that of checklist, short-answer, rating scale, and ranking format. The first two questions were designed to gain some idea of what type of music is most popular among the respondents. These questions serve also to focus the respondent on the task at hand, that is, to concentrate on their own musical likes and dislikes. The remaining questions are straightforward in their intent (see Appendix A). A few of the items listed in #21 of page 6 were adapted from the work of Gantz and Gartenberg (1979), as they were applicable also to music videos.

Part II

Part II of the study (Appendix B) attempts to ascertain what adolescents like and dislike about videos, whether the lyrical content is important and whether it is decipherable, whether they believe the sexes are fairly represented, in addition to other general questions. These questions are used to lead discussion in a structured-interview format, while making allowances for deviations from the original questions in favour of richness of description from the respondents. With the information gathered from these responses, an understanding of the viewing behaviour, attitudes and belief systems of these adolescents can be gained.

III. Participants

Adolescents, ranging in age from 15 to 19 years, were asked to participate in this research. These respondents were obtained from several sources, but the majority of students were accessed through the Edmonton Roman Catholic Secondary School Board (RCSSB). Seventy-one were members of Psychology 20 classes, 17 were students of a Grade 11 French class; all were from three high schools in Edmonton where questionnaires were distributed during scheduled class times. Nineteen participants were from a secondary school in a town of Southern Ontario, where questionnaires were distributed during class breaks, lunch hours, and after school.

Three participants were individual volunteers who responded to advertisements for this study in two local newspapers and university newsletters. The overall demographic breakdown of the participants is described in Table 1.

Table 1

Demographic Data

Source	Males N=39	Females N=68	Age Range[a]
School #1 Psychology 20	11	13	15-18
School #2 Psychology 20	8	7	16-18
French 20	5	12	16-18
School #2 Psychology 20	7	22	16-19
Independent Participants	0	3	16
Out of Province High School	8	11	16-18

[a] Average age of 16 (mode).

IV. Procedure

Contact with volunteer classroom teachers was made through the Edmonton Roman Catholic Secondary School Board, to allow for the distribution of Questionnaire Part I during regularly scheduled class time. The investigator introduced herself to each class, then delivered a general introduction, similar to the one outlined in Appendix C. The questionnaires were then distributed and students were given 20-30 minutes to complete them. A 10-minute discussion period was held when time permitted to allow students to speak freely about music, music videos, or the questionnaire itself. On occasion, a few students remained after class to enquire further about the study, or to offer personal opinions about the music industry.

Several unanticipated difficulties arose during the administration of the questionnaire to the first class of participants. A total of 5 questionnaires were discarded owing to misinterpretation of instructions, incomplete responses, and/or lack of demographic data. A verbal addendum was included for each subsequent administration in order to prevent omissions or misinterpretations of directions (Appendix D).

Introductory comments and clarified instructions were attached to each questionnaire distributed to students outside the classroom setting in Ontario. For the three individuals who participated outside the classroom setting in Edmonton, instructions were read aloud to each participant upon arrival to scheduled interviews held at the University of Alberta campus; these individuals were then given 20-30 minutes to complete the questionnaire.

Part II of the study involved 12 students, chosen from the initial group of 107 who indicated a desire to continue in Part II (Ontario residents were excluded from Part II owing to geographical limitations). Each of these participants was scheduled to meet with the investigator on an individual basis in order to view three pre-selected videos. All interviews were conducted between January and April of 1986. Participants were selected on the basis of their viewing frequency, ascertained from question #4, Part I. Those indicating a viewing frequency of less than 60 minutes a week were designated "Light Frequency" viewers; those who indicated viewing of 2 to 3 hours per week were designated "Moderate Frequency" viewers; and those who indicated viewing of 4 or more hours a week were designated "High Frequency" viewers. An attempt was made to select 4 participants--2 males and 2 females--from each frequency group, for a total of 12 participants. This was not feasible for the Moderate Frequency viewing group, where 3 females and 1 male were selected owing to an absence of male volunteers in this category.

Participants were interviewed individually in either a private room within their own schools, or in a private room at the University of Alberta campus. Upon their arrival to either location, each student was asked to choose a comfortable chair from which he or she could clearly see the television screen. The investigator's chair was then adjusted to ensure that it was behind and to the side of the participants' chair. It was hoped that this seating arrangement would allow the investigator to unobtrusively observe the participants' nonverbal viewing reactions, while minimizing any distractions caused by the investigator's presence.

Although an attempt was made to standardize the physical setting of the interview situation for each participant, this was not always practicable. Changes in the quality of the video playback equipment, size of the TV monitors, and distance of the viewer from the screen could not be held constant owing to limitations in availability of rooms and equipment. Although changes in viewing comfort may have served to interfere with the participants' full concentration, this is not perceived as a serious limitation or interference with respect to quality of responses. All

1

participants were able to clearly see and hear each video presentation, and were thus deemed to be prepared to respond to questions in Part II.

Following the general introduction participants were asked to complete a consent form for audio taping of the session (Appendix E). Each participant was then given a copy of the 7 video-interview questions (Appendix A, page 1), and allowed to look them over prior to presentation of the first video. When the participant indicated a readiness to begin, the first video was shown.

The screen was turned off immediately following completion of the video, and questions 1 through 7 were discussed in an informal manner, allowing for freedom of responses and clarification of opinions. This procedure was repeated following the viewing of each of the 3 videos for each participant. A copy of the questions remained with the participants throughout the viewing sessions for referral purposes.

The order of video presentation was varied systematically (according to a counter-balanced design, Table 2). Balanced control of presentation was used to guard against the possibility of extraneous variables influencing responses to any of the videos. For example, if the same order was held constant for each participant, any

Table 2

Order of Video Presentation

Participant	Video Order[a]		
Low Frequency Viewers			
Jessie	A	B	C
Michelle	B	C	A
Tamara	C	A	B
Michael	A	B	C
Moderate Frequency Viewers			
Beverly	B	C	A
Gail	C	A	B
Darcey	A	B	C
Mireille	B	C	A
High Frequency Viewers			
Sean	C	A	B
Gillian	A	B	C
Kelly	B	C	A
Carl	C	A	B

[a] A - Sting, "Love is the Seventh Wave"
B - Mick Jagger, "Hard Woman"
C - Billy Idol, "Flesh for Fantasy"

differences in responses to videos could be partially attributable to practice effects or fatigue, rather than to legitimate differences in perception, opinion or content of the videos. Systematic variation of the order of presentation serves to control these and other possible unidentified variables.

Upon completion of responses to the third and final video, viewers were asked to direct their attention to the 10 questions beginning on Page 2 of Part II (Appendix B).

These 10 questions provided the structure for a general discussion of music videos. This entire interview procedure ranged from 45 minutes to 2 hours in duration. One participant was limited to a 45 minute interview session and as such was unable to expand on his answers to the same degree as the other participants. Although richness of description was perhaps sacrificed, his responses were nonetheless precise. Another participant was unavoidably subjected to several interruptions by the entrance and exit of her classroom teacher, but she did not appear to be seriously distracted from the interview.

V. Selection of Videos

Music videos fall into 2 categories. One category includes the use of visual images designed to represent what is happening musically; visual emphasis is structured according to the "beat" of the music. This category would also include videos which depict performers or groups in concert, where camera cuts and performance stunts often emphasize the change in auditory musical elements. A second type includes visuals which act out scenes to portray or expand upon the song's lyrics, thus working to give the viewer a visual story to attach to the songs.(Cutietta, 1985). It is this second category of videos which is the most controversial, and as such is the focus of this study.

Two of the three videos used for this study were chosen from the Video Network - MuchMusic playchart for the week of January 13, 1986. Only videos from the "high rotation" playlist were considered, since this designation indicates a higher frequency of airplay and greater popularity among the viewers.[2] All videos which fell into the Type 1 category (visuals representing musical elements) were eliminated for purposes of selection. An attempt was then made to record as many as possible of the remaining videos on the high rotation playlist. A half inch videotape recorder was used. Of those successfully recorded on videotape, the investigator selected one neutral video, which contained no apparent violence or sexism; and one video which seemed representative of stereotypic images of women, as discussed by Kane (1985). A third video was specifically chosen so that a comparison could be made of adolescent opinions and that of Berg (1984), who presented an analysis of this video. Descriptions of these videos are provided in the following sections.

Video A

The video, "Love is the Seventh Wave," sung and performed by Sting, was selected from the high rotation playlist as the neutral video. The video contains no sexism or overt violence, and as such has the qualities of a control condition, providing the basis of comparison for the other two videos.

The video makes extensive use of children's art work and the appearance of many young children themselves (of various ethnic origin), to emphasize the destructive nature of war in sharp contrast to childhood virtues and simplicity. Throughout the video Sting is shown playing his guitar in a continuous Reggae-style, singing about what appears to be a message of humanistic love:

> All the bloodshed all the anger
> All the weapons all the greed
> All the armies all the missiles
> All the symbols of our fear;
> There is a deeper wave than this
> Rising in the world
> There is a deeper wave than this,
> Listen to me girl... (from the video)

Sting directs his singing to the camera lens, and emphasizes the lyrical content by superimposing children's drawings of tanks, soldiers, and weapons of war. Many images work together to create a feeling of unity: the animated cartoon figures, such as the camel he rides on and the soldiers he walks with, keep in step with the beat of the music. Sting himself walks in time with the soldiers but carries a guitar in a rifle-like position in contrast to their weapons of destruction. Occasionally, the lyrics themselves are superimposed reinforcing a search for "a deeper wave." A sense of optimism is conveyed near the end of the video with the co-operation of dancing children, the depiction of sunny skies, blooming flowers, and colourful birds.

Video B

Mick Jagger's video, "Hard Woman", was chosen from the high rotation playlist for its novel portrayal of age old stereotypes regarding independent women. The video is almost entirely composed of computer-graphic images of the central characters; neon-silhouette representations of Jagger and a woman, the cause of his torment. Occasionally, we are given real-life shots of Jagger himself, but the woman remains objectified in her computer graphic form in both her interactions with Jagger the computer image and Jagger the real-life musician.

The video was selected for the gamut of roles in which the woman is cast, many of them consistent with typical images outlined by Kane (1985). Although it is somewhat unorthodox to accuse a computer graphic image of subscribing to the "pin-up girl" image, the woman in the video does represent the perfect female figure form. But most glaring is the ease with which she is cast into the "cold bitch" role. The computer replica of Jagger vies for her affection throughout the video, but she eludes him and behaves as if "she's a hard woman to love". She is quite literally depicted as a "hard woman, rough lady", who overtly rejects the pleas and affection of Mr. Jagger. He consistently makes aggressive advances which she consistently rejects:

she pushes him away following his uninvited kisses, and pulls her arm away from his grip. She is the beautiful, evil stereotype so often encountered in rock music themes and on album covers (Harding & Nett, 1984). She is the antagonistic "bad guy" who stereotypically inflicts emotional pain on the protagonistic "good guy", Mr. Jagger.

Yet later in the video this computer-graphic woman is shown seductively beckoning to the viewer; she thus progresses from "cold bitch" to seductress, stereotyped as a woman who says no, but ultimately desires (and invites) advances. This is what Kane (1985) has referred to as the "man-eating vamp" image. What may in real life be considered to be admirable independence, is reduced in the video to undesirable "bitchiness", distorting the image of a self-reflecting, independent woman.

Within the context of the song, Jagger accuses her of being non-nurturing, materialistic, and unfeminine. He laments that even though he did everything he could, gave her all that she could need, she was ungrateful:

> I gave her laughter,
> She wanted diamonds;
> I was romantic
> She treated me cruelly
> Where's the mercy...   (from the video)

Indeed, she does not respond to his behaviour as he expects her to respond; she is therefore cruel and hard.

Then quite unexpectedly, Jagger verbally removes her adult status and relegates her to a lesser position. Yet he remains trapped, caught; unable to break away from her mysterious power over him:

> How can I say goodbye
> to my baby,
> How can I say goodbye
> to my little girl...

thereby completing the cycle also typical of portrayals of women in the pornographic industry: from cruel, cold, detached hardness, to temptress/seductress, and ultimately to the weak, lesser status little girl.

She finally resolves his indecision by leaving him in favour of a group of vague, male forms. Jagger (the replica) initially begins to run after her, but instead returns to the house-like structure and closes the scene with a huge, self-satisfied smile for the camera.

Video C

The article by Berg (1984) inspired the choice of Billy Idol's "Flesh for Fantasy" as the third video. Although the video is not as recent as the previous two (a production date of 1983), it is still occasionally aired and Billy Idol remains popular among young rock music connoisseurs.

Berg's analysis of camera angles, physical setting, clothing and mannerisms of the characters in the video (discussed in Chapter 2) demonstrates the multiple strategies used by video auteurs to set a mood, create an atmosphere and deliver a message. Although Berg's analysis provides clear examples of a deliberate, menacing mood, several other implied images not cited by Berg contribute to this tone. The video is replete with images of sharp backdrops; jagged, teethlike backgrounds surround the female dancers. The choreography is structured such that one female dancer appears to thrust her hips toward a downward turned spear, while Idol stands in the foreground cuing her actions with his stern command and extended arm, "flesh, flesh for fantasy."

While no deliberate incidents of violence are shown, care is taken to ensure that costumes are reminiscent of sado-masochistic activity. The female dancers appear to have hunting knives strapped to their bare legs, and close up shots of slaps on female buttocks are frequent. There are two very brief, quick scenes which show the female dancers being dragged by their arms from the dance floor; a clear message of male dominance and aggression, female submission and helplessness. The video blatantly appeals to the audience for sexual activity, dramatized by directive lyrics and up beat music.

Whether viewers could perceive these strategies and images and articulate them in their responses was of interest to this study. Anticipating that this would be the most controversial of the videos presented (because of its blatancy), the investigator was additionally interested in any defensive reactions, defending comments, or level of acceptance of the thematic content.

CHAPTER 6

Results and Discussion

I. Part I, Questionnaire #1

The objective of Part I was to discover general information concerning the use of music videos. Results are discussed in terms of frequency of selection; for example, percentages were calculated to determine which musical styles are popular, or the time of day during which most respondents view videos, etc. Rather than serving as the main focus of the study, this information provided the basis upon which Part II of the study could be structured. As such, statistical analysis has been forgone in favour of percentage totals for ease of discussion. Responses to questions in Part I summarized in this chapter generally follow the format of Questionnaire 1. Percentages are rounded up to the nearest whole number.

Musical Tastes

(Item 1)

A majority of respondents, approximately 78%, indicated a preference for listening to Top 40 or pop-chart type music. This however seemed to be more of a clear preference for the women than the men (82% and 69% respectively). More men (44%) indicated a preference for listening to Heavy

Metal music than did women (13%). An examination of the style and thematic content of Heavy Metal videos provides a possible explanation for their apparent tendency to appeal to males more so than females: the performers display a great deal of reckless aggression and virility, and often adorn themselves with flocks of female fans. Country and Western music appeared to be the least frequently listened to among both sexes; only 6% of all respondents indicated listening to Country and Western music. Specific percentages for each type of music are listed in Table 3.

Listening/Viewing Habits

(Item 3)

Twenty-two percent of all respondents have been watching music videos since they came to American television networks, approximately since 1979 (Table 3). Given that the mean age of these respondents is 16, it seems that 22% of these students have been watching videos since they were 9 years of age. This is somewhat perplexing, since production checks with local stations indicate that video shows such as 4 O'Clock Rock (ITV), Video Hits, and Good Rockin' Tonite (CBC) were not aired prior to 1984. Thus, those indicating that they have been watching videos since 1979 may indeed have seen some, but it is doubtful that

Table 3

Viewing Information : Percentage Calculations

Item	Category Description	Percentages Male N=39	 Female N=68	 Total N=107
1.	Musical Preferences			
	Pop Rock (Top 40's)	69.23	82.35	77.57
	Heavy Metal	43.59	13.24	24.30
	Country & Western	5.13	5.88	5.61
	Jazz	10.26	8.82	9.35
	Classical	12.82	14.70	14.02
3.	Viewing History			
	Since 1979	28.21	19.12	22.43
	Within last 2 years	48.72	57.35	54.21
	Within last year	15.38	10.29	12.15
	within past month	0	1.47	0.93
	hardly watch at all	7.69	11.76	10.28
4.	Duration of Viewing			
	less than 30 min/week	35.90	32.35	33.64
	30-60 min/week	23.08	22.06	22.43
	2-3 hrs/week	25.64	30.88	28.97
	4-5 hrs/week	5.13	11.76	9.35
	over 5 hrs/week	10.26	2.94	5.61
5.	Time of Day			
	mornings (8:00-noon)	5.13	1.47	2.81
	afternoons (noon-6:00)	35.90	50.00	44.86
	evenings (6:00-10:00)	20.51	20.59	20.56
	late evenings (10:00+)	23.08	19.12	20.56
	weekends (Sat., Sun.)	46.15	38.24	41.12
	hardly ever	5.13	14.71	11.21
6.	Source of Viewing			
	local TV station	82.05	82.35	82.24
	MTV	10.26	4.41	6.54
	Much Music	41.03	42.65	42.06
	rented tapes	10.26	2.94	5.61
	borrowed tapes	10.26	2.94	5.61
7.	Viewing Satisfaction			
	would like to see more	46.15	39.71	42.07
	would like to see fewer	7.70	0	2.80
	same number	46.15	60.29	55.14

these respondents would have watched them regularly, even with the possibility of cable station access. A larger number of respondents (54%) indicated that they had been watching videos within the last 2 years, which seems to coincide with viewing availability. Twelve percent have been watching videos just over the past year; one can speculate that entrance into senior high school may be related to an increased interest in music and pop culture. Only 10% indicated that they hardly ever watch videos; thus videos play at least some part in the lives of a majority of these respondents.

Duration of Viewing

(Item 4)

Although most students do watch some videos, only a few of them (15%) indicated watching more than 4 hours a week (this ranged from 4 to 14 hours). Most respondents (56%) indicated watching less than 60 minutes of videos each week; a few indicated verbally that viewing increases during the summer months when school attendance does not interfere with social or daytime activities. These respondents were designated "low frequency" viewers for purposes of Part II of the study.

Twenty-nine percent were categorized as "moderate frequency" viewers, who spend 2 to 3 hours each week watching videos. "High frequency" viewers (those watching over 4 hours a week), were a definite minority (15%) in this group of respondents (Table 3).

Viewing Habits

(Items 5,6,7; Table 3)

The time of day during which adolescents watch videos (Item 5) is of import with respect to video content, as is the program on which they are viewed (Item 6). Videos aired on local programs during the afternoon and early evening hours differ notably in terms of content from those aired on cable stations during late evening hours, as a late night of video viewing will attest. Centering in on which video stations adolescents watch and during which hours would provide insight into the kinds of images being presented to them.

As anticipated, very few of the respondents indicated watching videos between the hours of 8:00 a.m. to 12:00 noon (3%), probably owing largely to the fact that this time is spent in school. In order of decreasing frequency, most (45%) indicated afternoon viewing habits from noon to 6:00 p.m. (this coincides with the airing of most local video shows), 41% indicated viewing from 6:00 p.m. through to late evening hours, and 41% indicated weekend viewing, which could of course include morning, afternoon, and evening hours.

It appears that more females (15%) than males (5%) reported hardly ever watching videos. It is possible that, consistent with the literature which states that videos are directed toward white, male adolescent audiences, videos are apparently successful in catching and maintaining the attention of this segment of the viewing population. This is consistent with findings in Item 4, in which more men (10%) than women (3%) indicated watching over 5 hours of videos each week.

Interesting sex differences seemed to occur also regarding stated preferences to see more videos (Item 7). Fewer males than females are content with seeing the same amount of videos which they see now. Slightly more males than females specifically indicated a desire to see more videos. Again, one can speculate that males have a greater desire to view videos since they follow a production formula which is male-directed, and subsequently appeal to male viewers more so than to female viewers.

Responses to Item 6 confirm that a majority of respondents (82%) do watch videos on local television stations, such as 4 O'Clock Rock (ITV) and Video Hits (CBC).

Forty-two percent indicated watching videos on the MuchMusic cable channel, either in addition to or instead of the local station shows. Sex differences seemed to occur in the remaining items: more males than females indicated watching the MTV station (which requires a satellite dish for reception), more males than females indicated renting or borrowing music videos for viewing purposes. If this is in fact a real difference (statistical testing is required for confirmation), then this also partially accounts for the apparently greater viewing habits of males. Greater access to and availability of videos via MTV and rented tapes enables greater viewing opportunity (and greater viewing alternatives).

Importance of Videos

(Items 8-12)

A five-point rating scale was utilized in order to gain an understanding of the degree of importance attributed to various aspects or components of music videos. Responses to questions involving rating scales were tallied to obtain frequencies of numerical choice. For example, the percentage of respondents indicating that watching videos was "extremely important to them" totalled less than 2%, while a majority of respondents, approximately 48%, indicated that viewing videos is less than "somewhat important" to them. For clarity of discussion numbers at opposite scale extremes were combined; thus, for approximately 66% of these students, watching music videos is of little or no importance to them, while 13% indicated that viewing is of considerable import. Specific percentage totals are listed in Table 4.

Table 4

Importance of Videos : Percentage Calculations

Item	Description	SCALE NUMBER CHOICES									
		Males N=39					Females N=68				
		1	2	3	4	5	1	2	3	4	5
8.	Importance of watching	15.38	46.15	17.95	20.51	0	20.59	48.53	22.06	5.88	2.94
9.	Importance of lyrics	12.82	12.82	30.77	10.26	33.33	8.82	16.18	27.94	36.76	10.29
10.	Importance of music	5.13	5.13	12.82	33.33	43.59	1.47	10.29	26.47	36.76	25.00
11.	Importance of visuals	5.13	15.38	30.77	17.95	30.77	10.29	16.18	35.29	27.94	10.29
12.	Importance of performer	5.13	10.26	12.82	35.90	35.90	0	7.35	29.41	36.76	26.47

Note: 1 indicates "not at all important"; 5 indicates "extremely important".

Similarly, 66% of the respondents indicated that the group or performer of a music video is a very important factor, as is the actual music of a video (67%). The lyrics and visual images of the video were of somewhat less importance, but still of consideration in liking the video. Consistent with the research of Robinson and Hirsch (1969), it does indeed seem to be "the sound that does it" (p. 42) for music videos as well.

Another sex difference seemed also to occur. Consistent with other item responses, more male respondents indicated that watching music videos is very important to them (21%), while only 9% of the females indicated that this is very important. This again implies a tendency for videos to be more popular amongst the males rather than the females of this sample; or perhaps indicates that these males, for undetermined reasons, devote more time to video viewing.

Opinions Concerning Video Influence

(Items 13-18)

Once again, a five-point scale was used to allow respondents to estimate the degree to which they believe videos to influence various social and consumer attitudes. Questions required respondents to differentiate between video influence on their own attitudes and the attitudes of their friends. Most respondents (56%) indicated that videos rarely influence their own fashion ideas, but only 36% believed that their friends are immune to such video fashion influence. It seems that respondents believe their friends to be more susceptible to fashion influence than they themselves are. These beliefs varied largely according to the sex of the respondent.

Table 5

Opinions Concerning Video Influence

		SCALE NUMBER CHOICES									
Item	**Description**			**Males** **N=39**					**Females** **N=68**		
		1	2	3	4	5	1	2	3	4	5
13.	Fashion ideas	33.33	35.90	20.51	5.13	5.13	25.00	23.51	33.82	16.18	1.47
14.	Friends' fashions	10.26	41.03	15.38	20.51	12.82	11.76	14.71	54.41	14.71	4.41
15.	Attitudes of women	41.03	23.08	23.08	5.13	7.69	39.71	27.94	22.06	8.82	1.47
16.	Attitudes of men	61.54	12.82	15.38	5.13	5.13	32.35	23.53	30.88	13.24	0
17.	Friends' attitudes of women	30.77	30.77	23.08	5.13	10.26	33.82	35.29	26.47	1.47	2.94
18.	Friends' attitudes of men	53.85	12.82	17.95	5.13	10.27	20.59	29.41	33.82	14.71	1.47

Note: 1 indicates "not at all" influenced; 5 indicates "very strongly" influenced.

It appears that a larger number of males than females indicated a belief that they are unlikely to be influenced by fashion ideas (69% versus 49%). When considering their friends, male respondents were somewhat divided in their beliefs: 51% believed that their friends are hardly influenced, while 33% believed that their friends are highly influenced. Female respondents however tended to cluster at the centre point of the scale, with 54% suggesting that their friends are somewhat influenced by video fashions.

To fully explain these differences in rating tendencies, one would require a detailed study of male/female fashion purchases. It is possible that these ratings are in fact reflective of the fashion industry: men's fashions do tend to be split at two extremes; either conservative (traditional jean-and-shirt garb) or "trendy" fashions (which incorporate the latest men's fashion fads). The fashion market provides women with a much wider variation in clothing styles, as can be evidenced by the disproportionate number of women's versus men's clothing stores and clothing advertisements. Of course, this is speculation only and would require further investigation into the industry for confirmation.

That both men and women believed their friends to be more influenced than themselves is a perplexing phenomenon. Perhaps individuals perceive themselves to be more conscious of the music industry's attempt to influence, or the fashion industry's attempt to influence consumer behaviour than their peers, thereby rendering themselves immune to fashion influence or personally exempt from such influence. Their peers on the other hand are perceived of as being less critical, less aware, and thus more prone to being influenced. However, this feeling of personal exemption did not appear to exist for predictions concerning friends' attitudes about men and women (discussed in the following paragraph). It is possible that since fashion influence can be visibly identified, respondents can more easily support their own suspicions of video influence.

An examination of Item 15 reveals that a majority (66%) of all respondents believed that videos hardly, if ever, influence their own attitudes toward women. A majority of respondents also indicated a belief that their friends' attitudes are hardly or not at all influenced by music videos. But it seems that more men (15%) believed that their friends' attitudes about women are quite strongly influenced than women believed of their own friends (4%). Informal comments made by female participants provide some explanation for these apparent sex differences:

> ...I think that the girls, or my girlfriends, are not influenced as viewers about their attitudes toward women, because they all know what we're like, kind of thing; but I think they're more

> influenced in their attitude about men. And I think that the men are influenced definitely about their attitudes about women and themselves...Like my female friends watch them but they don't really --umm--get the urge to think, "oh goodness--what's this message about", or carry through the attitudes portrayed on the videos, but male friends that I have are different. Some are into Heavy Metal bands and kind of thing and that's what they think of women sometimes. (Tamara)

Indeed, the perceived influence of videos on personal attitudes toward men differed considerably from perceived influence regarding women (Item 16). Whereas a majority of the men (62%) believed that their own attitudes toward men are not at all influenced, this was the case for considerably fewer women (32%). It appears that considerably more women than men believed that videos do somewhat influence their ideas toward men. (This difference was not evident when considering attitudes toward women (Item 15), where a similar percentage of men and women admitted to being somewhat influenced by videos).

A comment made by another female participant again provides some insight into this finding, "...alot of videos are all male videos for the guys, like, and there's not very many female videos" (Gail). Further discussion revealed her belief that women accept this as information about males. By virtue of the fact that more videos feature male artists than female artists, this viewer regards this as information about males--male perspectives on romance, heartbreaks, and women in general. Higher visibility of males provides, for this female viewer, a greater likelihood of having her attitudes about men influenced.

With respect to attitudes of their friends towards men (Item 18), only a few of these women (21%) believed that their friends (presumably also females) are not at all influenced by video portrayal of men. But over half of the men (54%) expressed confidence that their friends (presumably male) are immune to the influence of these "video-men". A similar rationale may have been operating for the male respondents as was found to be the case for females; i.e., that by virtue of the fact that they are themselves young men, they know of the experience of being male and therefore do not gain information about "maleness" from videos (either because such information is not new to them or because it is believed to be inaccurate). Unfortunately the structure of these questions did not provide an opportunity for elaboration, but we can assume from verbal comments that respondents are referring to their same-sex friends. A follow-up study would be greatly improved by clarifying these questions and asking students to elaborate on these predictions.

Video Themes

(Item 19)

Table 6 presents frequency of preference for various music video themes.

Table 6

Video Themes

		Males N=39			Females N=68	
Themes	**More**	**Less**	**Indif**[a]	**More**	**Less**	**Indif**[a]
romance/ love	38.46	28.21	33.33	80.88	2.94	16.18
heartbreak/ romance	33.33	30.77	35.90	25.00	35.29	39.71
political/ protest	30.77	35.90	33.33	35.29	41.18	23.51
rebellion	25.64	48.72	25.64	7.35	61.76	30.88
sexual	25.64	17.95	56.41	11.76	48.53	39.71
entertainment	82.05	5.13	12.82	83.82	0	16.18

[a] Indifferent

Generally, most respondents (83%) preferred to see more entertainment themes; this included dance videos, humorous videos, and videos described as fun. Both sexes preferred to see fewer rebellious themes, but this was especially so for the female respondents. Themes which evoked the most indifference from all respondents were sexual and heartbreak/romance themes, although degree of indifference varied for the two groups. Positive aspects of love and romance were more of a preference for women (81%) than for men (38%), although this was the second most frequently chosen theme for men.

Viewing Environment

(Item 20)

Respondents were asked to identify when they most enjoy watching music videos by rank-ordering a number of possible reasons. The women indicated that they most frequently watch videos when with their friends; they were least likely to watch videos when lonely. The men indicated watching videos most frequently when alone and, consistent with the women, least frequently when lonely. Thus it appears that although for some, videos do provide a source of company when alone, they are rarely a source of solace when lonely.

Table 7

Viewing Environment

Reason	SCALE NUMBER CHOICES Males N=39 1	2	3	4	5	Females N=68 1	2	3	4	5
with friends	17.95	33.33	25.64	15.38	7.69	29.41	35.29	13.24	14.71	7.35
social gathering	23.08	17.95	15.38	25.64	17.95	16.18	22.06	30.88	13.24	17.65
when alone	30.77	20.51	20.51	17.95	10.26	22.06	14.71	20.59	23.53	19.12
when lonely	5.13	7.69	12.82	25.64	48.72	0	14.71	16.18	25.00	44.12
filling in time	23.08	20.51	25.64	15.38	15.38	28.36	13.43	17.91	23.88	16.42

Note: 1 indicates the most important reason, 5 indicates the least important reason.

Reasons for Viewing

(Item 21, Table 8).

Respondents were asked also to rank order, on a scale of 1 through 10, a list of reasons for watching music videos. The most important reason was identified as 1, the second in importance as 2, and so on through to 10, which signified the least important reason to them. For clarity of discussion and analysis, individual ranked numbers were grouped to form three separate categories: percentage totals for items designated 1, 2 and 3 in importance were combined to form a "considerably important" category; the numbers 8, 9 and 10 were combined to form an "of little importance" category; and the central numbers 4-7 inclusive were summed to estimate a total percentage of which reasons are deemed to be "somewhat important" to the respondents. Thus, the differentiation between each of the singular numbers at the extreme ends of the hierarchy is of less importance than the fact that these items have been grouped at the far extremes, and therefore reflect a difference in importance for the respondents.

The single most important reason for watching music videos is to be entertained; this was of considerable import to 74% of the males and 65% of the females. Other reasons ranked as considerably important were, for the men, to relax (59%) and to alter their mood or get them in a mood they would like to be in (38%). An equal number of women indicated that watching videos to relax is a considerably important reason and 41% felt that watching videos to dance to is also considerably important. Watching videos to dance to was notably less important for men. Perhaps this can be explained in terms of the adage that young women enjoy dancing and are more comfortable with dancing than are young men, which can probably be supported by observing the number of females versus males on the dance floor at high school

Table 8 (Part I)

Reasons for Viewing

Reasons	SCALE NUMBER CHOICES Males N=39									
	1	2	3	4	5	6	7	8	9	10
to dance to	0	10.26	10.26	10.26	2.56	10.26	7.69	12.82	12.82	23.08
music trends	2.56	5.13	15.38	7.69	10.26	23.08	10.26	7.69	10.29	7.69
fashion ideas	0	2.56	5.13	0	2.56	5.13	17.95	12.82	15.38	38.46
reduce boredom	12.82	10.26	12.82	15.38	20.51	10.26	5.13	7.69	5.13	0
change mood	17.95	7.69	12.82	17.95	10.26	10.26	7.69	10.26	5.13	0
less lonely	0	7.69	7.69	10.26	12.82	12.82	20.51	7.69	15.38	5.13
discover meaning	10.26	5.13	2.56	5.13	17.95	15.38	17.95	15.38	10.26	0
to relax	15.38	25.64	17.95	17.95	2.56	5.13	5.13	7.69	2.56	0
for entertainment	38.46	23.08	12.82	12.82	2.56	2.56	2.56	2.56	2.56	0
talk to friends	2.56	2.56	2.56	2.56	15.38	5.13	7.69	17.95	20.51	23.08

Note: #1 indicates the most important reason, #10 indicates the least important reason.

Table 8 (Part II)

Reasons for Viewing

Reasons	**SCALE NUMBER CHOICES** **Females** **N=68**									
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
to dance to	11.76	22.06	7.35	11.76	10.29	11.76	11.76	7.35	2.94	2.94
music trends	8.82	10.29	10.29	10.29	6.18	8.82	11.76	10.29	10.29	2.94
fashion ideas	0	2.94	5.88	7.35	5.88	7.35	11.76	14.71	13.24	30.88
reduce boredom	13.24	5.88	5.88	13.24	7.35	16.18	10.29	13.24	11.76	2.94
change mood	4.41	8.82	17.65	10.29	11.76	11.76	11.76	17.65	5.88	0
less lonely	0	4.41	8.82	10.29	11.76	7.35	13.24	10.29	19.12	14.71
discover meaning	4.41	10.29	8.82	10.29	14.71	11.76	5.88	14.71	7.35	11.76
to relax	22.06	14.71	22.06	4.41	13.23	7.35	4.41	4.41	4.41	2.94
for entertainment	32.35	20.59	11.76	19.12	5.88	2.94	5.88	0	0	1.47
talk to friends	1.47	0	1.47	2.94	2.94	14.71	13.24	7.35	25.00	30.88

Note: #1 indicates the most important reason, #10 indicates the least important reason.

social functions. It is reasonable to assume that the actual music of the videos is of greater importance at a dance function than are the visuals; thus an investigation into the role of music (apart from videos) in the social lives of young women and men is necessary for an understanding of this apparent difference.

Watching videos to keep up with fashion ideas was also ranked low in importance by most respondents, although this was more the case for men than women. Consistent for both groups, watching videos so that they can talk to their friends about videos is of little importance. Apparently, music videos play a small role in the conversations among friends, consistent with earlier findings that watching music videos is of little or no importance to a majority (66%) of these students (Item 8). The necessity of incorporating videos as a focus of their social and recreational lives does not appear to be a priority for most of the respondents on the basis of these findings. However, whether or not videos increase in importance during the summer months, when academics are not a priority, remains to be seen. With the advent also of non-alcoholic clubs or dancing establishments in this city for adolescents, the centrality of music and music videos to their lives may increase as a result of their accessibility.

II. Part II, Questionnaire #2

A study of music videos would be somewhat incomplete without some examination of individual responses to videos. An examination of the personal, subjective experience of viewing a music video is essential to understanding perceived meanings ascribed to videos. Individual projections, or personal reactions to a video can define its meaning, its message, and the mood of the viewer. Music videos are not just viewing experiences, they are emotional experiences as well.

Perhaps to some degree, one can speculate that the meaning of a video is in the eyes of the beholder. But until we can establish an understanding of the degree to which video artists or producers can define viewer reaction to a video, the accuracy of this speculation is unknown.

Participants in Part II of this study were therefore asked to give verbal feedback concerning their experience of three pre-selected videos. The extent to which commonalities or similarities in experience can be identified in these experiences will provide valuable insight into the impact of a video message, and the ability of the artists to elicit emotional reactions from the viewer. Similarities between evaluation of content and experience of content presented within these three videos is the focus of this analysis. Responses are summarized in the pages to follow. Complete responses are provided in Appendix F.

Responses to Individual Videos

Sting : Love is the Seventh Wave

In an effort to gain information concerning which aspects of a video adolescents attend to, respondents were asked to identify what they liked best and least about each video. The visual images or visual presentation seemed to be the most commonly liked aspect of both the Sting and the Jagger video. Typical comments in response to Sting's video referred to the colourfulness of the childrens' artwork or cartoons. The overall presentation and good feeling which the music and lyrics seemed to generate served to make this a well-liked video among the respondents.

Few respondents were able to identify disagreeable aspects of this video. Perhaps the likability of this video is attributable to the predominant interpretation of caring, happiness, and peace as the message of the video. Most respondents, regardless of amount of viewing time, defined this video in terms of a message of peace, political and personal self-reflection, and a celebration of life through youthful visions. A general sense of optimism was reflected in mood descriptions: most respondents felt relaxed, positive, and happy. Occasionally, feelings of sadness were expressed in response to lyrics such as, "all the bloodshed all the anger," but such comments seemed to imply a sadness borne of humanistic caring.

These positive feelings tended to be reflected in the confidence with which participants identified the producer's intentions. Most indicated that the intent of the video was to elicit reactions in keeping with their own positiveness, and that the video successfully fulfilled its goal of projecting a sense of humanity; an emphasis upon a "seventh wave" beyond the destruction of "all the weapons all the greed."

Although some respondents suggested that young children would be unable to perceive the political message, a majority agreed that people of all ages would benefit from viewing this video. Some suggested that the animated images would at least entertain and capture the attention of very young children, and others intimated that the feeling of positiveness would be generated regardless of age.

None of the respondents indicated a need for an age restriction, or the possibility of a negative impact upon viewers. This was reflected also in responses to inquiries directly aimed at identification of sexism and violence in the video (on Page 2, question 7, Appendix B). Respondents were unanimous in their decision regarding sexism; all agreed that none existed. High frequency viewers confidently stated that no violence existed, but moderate and low frequency viewers demonstrated a tendency to qualify their descriptions:

> ...no actual physical violence, but if you wanted to interpret the tank as violence you could (Darcey);
>
> ...yeah, there was, but they were talking about violence in the world right now (Gail);
>
> ...well violence was there in a very small degree, implying the wars that were going on and the times of destruction... (Mireille).

There appears to be recognition of the educational nature of such depictions; that destructive tactics aimed at others essentially lead to self-destruction.

Overall, this video seemed to be the most well-liked. Viewers of this video were more apt to tap their feet, hum along, or quietly sing along with the video. The lyrics tended to be the most easily recalled; however, recall of the chorus may have been largely enhanced by the presentation of written phrases superimposed on the video. It would seem, as one respondent suggested, that enabling the viewer to decipher the lyrics is of primary importance to the theme of the song.

Mick Jagger : Hard Woman

As previously mentioned, the visual aspects of Jagger's video were most commonly cited as enjoyable. Comments specifically related to the computer graphic images; mood of the music was less frequently referred to in comparison with Sting's video. Least-liked aspects centred more on the artist himself; the fact that this was a video performed by Mick Jagger displeased some, the actual storyline was displeasing to others (too shallow, negative portrayal of the woman, displeasure with treatment of Jagger by the woman). A dislike for the mellow or slow music was expressed more frequently than in the case of the Sting video.

The meaning of this video was generally identified as descriptive of Jagger's relationship with a woman. Several differing perspectives were expressed. Occasionally, respondents suggested sympathetic feelings for the computer-image of Jagger, relating his efforts to do all that he could for the woman who rejected him. Often, comments suggested that some flaw within the woman was responsible for the demise of their relationship:

> Mick Jagger has obviously been hurt by someone he really, really liked...she was really hard to please...no matter how hard he tried; she was just still like that and she didn't understand what he was going through and she couldn't change (Kelly);

?

> ...in his eyes, she's expecting too much from him (Beverly);

> ...Jagger is trying to please this woman and do everything romantic and she just shrugs him off...I thought she was a real bag (Michael);

> ...singing about some girl he's had that's hard to please...she's never satisfied (Michelle).

Some respondents made generalized comments regarding life and romance:

> ...he was kind of caught or stuck; it's not only hard being with [women], it's hard to leave (Darcey);

> ...you can't always get what you want and you have to let go of things sometimes, and trying to please someone all the time doesn't work (Gail).

Although respondents recognized the somewhat negative image of the female, they commented on the deliberateness, or one-sidedness of this presentation:

> ...it tends to make me think that he's implying --

> that all women are like this, like it's not just this one woman, it's like all women in general, like never let you do anything (Mireille);
>
> ...I think it conveys his thoughts about women...playing hard to get (Jessie).

Respondents also identified the producer's attempts at eliciting sympathy or empathy for Jagger, anger toward the woman, and an attempt to provoke support for Jagger. This seemed to affect viewers' moods in many different ways. Some identified with Jagger's situation, thinking of their own unsuccessful relationships; others felt a sadness for Jagger and still others described the video as amusing, alluding to the absurdity of his desperation. A majority of the respondents referred to feelings of sadness, mostly with respect to empathy for Jagger's predicament. These differences in reaction seem to appropriately reflect the variation of moods expressed within the video: Jagger seemed to experience the benefits and the anguish of romance, the tension and the relief of a relationship eventually put to rest.

About a third of the respondents suggested an age restriction for the video, citing the sexual implications and negative portrayal of the woman as rationale for restriction. Some suggested that the video would be suitable for three- and four-year olds since at this age, the meaning would probably not be ascertained. But most believed that the video contained no sexual or violent images, and would therefore be appropriate for any age group.

But respondents expressed some indecisiveness as the discussion continued (Page 2, question 7). The issue of whether or not the video contained any violence revealed a variation not only in degree of occurrence, but also in interpretation. Two respondents alluded to the possibility of violence against the woman in the video, but remained tentative and unsure of their perceptions:

> ...I thought that this song was in the man's eyes, but I thought maybe if we saw the woman's eyes we would have seen violence...like you don't get her side of the story (Tamara);
>
> There was violence in the part of Mick Jagger to the other lady, how he wanted her to do certain things and how he treated her--well, he tried to treat her kindly but it didn't really work out that way (Sean).

These respondents seemed to imply that Jagger's behaviour toward the woman contained hints of violence, but were unable to give specific examples or descriptions of such violence. The difficulty of being able to identify or label the violence led, in one case, to the abandonment of the perception, "...not really--was a little bit of violence--no, not really...no, there's none" (Michelle).

Some interpreted the violence literally and referred to the action of the characters rather than to implied violence; "...I don't think there was any violence except maybe the throwing of that vase, but that was about it" (Kelly); and "...he jumps out of that window...but that's not what I'd say is violent" (Michael). The difficulty of evaluating the existence or degree of violence was, for some, complicated by the fact that the video characters were non-human, non-people:

> ...I don't think there's any violence in it; with computer characters it's kind of hard to tell if they're being violent (Gail);
>
> All you saw was computer-generated graphics of Mick and that hard woman...it wasn't like real, real violence, it was just so desperate (Carl).

The confusion introduced by the graphics spilled over also into perceptions of the portrayal of sexism. Some excused the portrayal of sexism since real people were not involved, thereby accepting the portrayal:

> ...there's a little bit of sexism...he was always looking for her and he could never find her; and then with the graphics, it made things go--it made things seem different than if they were real

> people. If they were using people in there, then it would be different again; but I think that the graphics were more or less anti-sexist, because if he used people he would have shown more flesh, but the graphics detracted from that (Jessie);

> ...it's not really predominant, but there's just a bit...In Jagger...not much compared to Billy Idol, but he was kissing her and then shots of her on the bed; but they were just computer images (Michael).

Respondents were generally divided in their opinions concerning sexism. Some were quite confident that none existed, while others could identify at least some sexism in Jagger's video. But despite acknowledgement of the sexism and recognition of the one-sidedness of the presentation (discussed earlier) by some viewers, there was clear indication of the success of the video in suggesting that the responsibility lay with the woman:

> ...the way Mick Jagger thinks he owns her, and like he's trying to, you know, get her; like I'm really proud of her that she didn't let him win...I was proud of her that she is not giving in to him but also when they show the other men, you know, the guitars walking to her house or something, I didn't feel so good about it then because it means that she just wasn't ready to settle for just one man, so she tried them all...a [run-around] (Mireille).

Thus there appeared to be some success in creating an impression that the woman is a flirt; not content with conventional male/female monogamous relationships. Her hardness, as articulated in the lyrics, seemed to be easily perceived through the visual presentation.

Deciphering the lyrics of this video seemed to be more difficult than in the case of Sting's video. Two respondents were unable to repeat any of these lyrics, complaining that they were inaudible. Others repeated minimal segments of the chorus, indicating that at least the message, "she's a hard woman to please" was clearly delivered. It is interesting to note that, despite the inability of two students to repeat lyrics, the meaning was still quite clear. It seems that they were able to ascertain the meaning through the visual and musical presentations alone. Communication of meaning is thus disseminated through all three levels--verbal, visual and musical. This complicates the issue of age appropriateness; using the rationale that young children cannot ascertain the meaning becomes difficult to accept. The visuals played a major role in delivering the message that Jagger was subjected to rejection by a hard woman.

It is noteworthy that none of these respondents commented on the last few seconds of this video, during which the graphic image of Jagger delivers a huge smile of relief to the viewers. It is possible that viewers observed this scene but did not make the connection between his facial expression and the resolution of his conflict with the woman; that the smile was reflective of a welcome deliverance from an unsatisfactory relationship. It is also plausible that viewers began turning away from the screen prior to its ending in anticipation of the questionnaire, and thus did not even see this scenario.

Billy Idol: Flesh for Fantasy

In contrast to the other two videos, responses to Idol's video rarely implied a liking for the visual aspects or atmosphere. The appeal of this video seemed to lie more with its danceability and beat of the music. In fact, the visual aspects of this video were often described as least appealing: too much sexual explicitness; gloomy, dark backgrounds; and female dancers scantily clad in sado-masochistic clothing.

Given these explicit visual images, viewers had no difficulty identifying the message of this video. The "sexual sell" was quite clear to all viewers, regardless of viewing frequency. This was expressed in various ways by the respondents. Most believed that Idol's video served to provide viewers with encouragement and permission for sexual activity; some cited the use of sex as a business strategy, and one respondent equated it to pornography in its attempt to promote Idol's album.

The relationship aspect of sexual encounters was notably absent in the interpretations of Idol's video, and accurately so. Whereas Jagger's video lamented the impending demise of a relationship, Idol's focus was solely on the physical aspects, as articulated by one respondent:

> ...he just wanted someone there to fool around with...that's where the flesh for fantasy comes out; he doesn't really care who the real individual is; it's just someone who's there...just give me someone as long as they're good looking...anything beyond that doesn't really matter (Kelly).

This emphasis on the physical was identified by most viewers, as evidenced through their perception of the producer's intent to elicit arousal and sexual thoughts from them as viewers. Yet despite the fact that most viewers cited the sexual explicitness and exploitation as the least appealing aspect of this video, respondents seemed torn between feeling happy and tense about the video.

This dichotomy is probably reflective of the realistic dilemma which adolescents inevitably confront concerning their own sexual socialization. Considering that most traditional child-rearing practices discourage sexual activity and experimentation among adolescents, viewers would understandably feel some tension when confronted with a rock star idol who counters this upbringing by portraying sexual liberation as fashionable. Also, the combination of danceable, up-beat music, and implied references to pain and pleasure via the sado-masochistic clothing understandably elicits a dichotomy of emotions from the viewers. Some viewers expressed internal emotional dissension in terms of a liking of the musical production but an awareness of the female exploitation:

> ...well, I liked the video...I guess you could say maybe a good feeling...a little bit negative towards it though...their portrayal of women and that (Jessie);
>
> ...happy/sad about it...the set--I liked the colouring. But the sad part was the waste of human...just people...they could have expressed themselves a different way (Carl).

Interesting differences seemed to emerge between the moods of high frequency viewers and low and moderate viewers of videos. Viewers who watched over four hours per week were more apt to describe happy, relaxed, and positive reactions to Idol's video than were low or moderate viewers, who indicated negative and tense reactions. It is possible that frequent viewers of videos see sexually explicit images on the screen often enough that they are more comfortable with these images and feel less conflict about them. Although there is a temptation to generalize from television research and suggest that high frequency viewers have been desensitized to the sexual innuendos, such a conclusion cannot be made without further research directed specifically to this issue.

That the issue is worthy of closer inspection is clear also from responses concerning age restrictions. There is some indication of a tendency for high frequency viewers to be more lenient in terms of appropriateness of viewing for children younger than 16, while low frequency viewers tended to limit this video to persons their own age (in fact, one 16 year old viewer believed that he himself was not old enough to be exposed to this video). More intriguing were the differences in rationale given for the age restrictions among high frequency viewers. Both male viewers indicated similar reasoning, "...there's nothing you can really do to stop anyone from watching it" (Carl), and "...if they can play it on TV, then I guess you're going to have to see it" (Sean). High frequency female viewers more specifically explained that lyrical content was irrelevant since lyrics would not be discernible by young children, but acknowledged that the visual images required viewing restrictions (although these ages were younger than those advised by infrequent viewers of videos). Infrequent viewers gave rationales which expressed concern regarding the potential of the video to provide young viewers with inappropriate sexual information, "...you don't want little kids to get kind of bad ideas..." (Jessie), and "...it's just again the sexual sort of meaning to the video--I think it gets kids really hyper" (Darcey).

Although respondents differed in their opinions concerning age restrictions, all of them were quick to identify sexist portrayals in this video, with one exception. Examples cited most frequently related to the revealing attire of the female dancers and the manner in which they were handled by their male counterparts. Only one viewer perceived references to sex as applicable to both sexes, and therefore decided that no call to sexism could be made in this video, "...the way I'd think of it is not really, because the song applied to both men and women; it wasn't just one person domineering over the other" (Mireille). This respondent believed that the video was imploring both sexes to "...go out there and have an orgy or something," and thus was not particularly discriminatory. But others firmly asserted their opinions concerning the video's sexist images, alluding also to the domineering/aggressive role of the male dancers:

> ...there's sex...not like beating or anything, but they kept--like even the dancers, the male was the aggressor; like with his hands on the girl's bottom and all this stuff (Michelle).

Some participants had no difficulty labelling this aggression as sado-masochistic, and many were able to provide concrete examples to support their reported "feeling of violence":

> ...there's lot of S&M in it, and that's supposed to be violent. You just get the feeling of violence; you don't really see the violence (Michael);
>
> ...you know Billy, with his studded leather gloves and he actually is throwing his fist at the camera, and his mood he portrays on his face--the sneer, just the way he looked at the camera, gives you a bad feeling... (Darcey);
>
> ...he looks violent...he sounds soft but he looks violent...like that twitch of the lip and just the haircut, and like his eyes and his movements are so violent... (Mireille).

Once again, the uncertainty of being able to label what was seen prevented one respondent from being confident about her perceptions, "...not really [violence]...I was just thinking about how that girl was walking away with those spiked leather boots, that's all" (Gail).

Perceptions of violence and sexism did not appear to be related to viewing frequency or sex of the respondent, nor did there appear to be a difference in the recall of the lyrical content. Most respondents were able to repeat parts of the chorus, with the notable exception of one viewer (Michael), who so disliked the video that he did not care to think about the lyrics for purposes of recall.

Finally, the Idol video elicited differing behavioural reactions in the viewers themselves. Consistently, the male viewers seemed to suffer considerable discomfort while watching this video. Shifting in their chairs, frequent glances away from the screen, self-imposed interruptions and general restlessness characterized the behaviour of all of the male viewers. Although as investigator an attempt was made to be as unobtrusive as possible during the viewing of all three videos, it is plausible that the presence of an older, female interviewer caused these viewers some discomfort--perhaps embarrassment--in anticipation of the questioning to follow. Of course, some unconscious behaviour or discomfort on the part of the researcher may have disrupted their viewing concentration, although this seems unlikely given the standardized viewing set-up which enabled the investigator to remove herself from the path of viewing for all respondents. An alternate explanation is that given the small sample size, this discomfort could simply be a result of individual personality differences, rather than attributable to the sex of the viewers. Nonetheless, the possibility that an interaction between sex of the respondent and that of the investigator is occurring warrants further consideration in follow-up studies.

III. Questionnaire #2, Page 2

The degree to which viewers can anticipate the images used for music videos is thought to be reflective of the predictability of the music video industry. As discussed in Shore (1984), there is a tendency among video producers to use standard effects (such as water images, objects breaking and shattering, and scowling models) when creating the videos. Whether the redundancy of such imagery could be identified by viewers and whether they indicated disappointment with predictable imagery has implications for the music video industry, and provides some insight into the creative imaginations of the viewers. Responses to the question, "is the video of a song usually what you expect it to be," aimed at tapping this predictability, varied considerably, with categorical exceptions. Some suggested that videos were not predictable, since the artists' interpretation of the song differed considerably from their own, or that the production was much less elaborate than they imagined. Those that did suggest predictability referred to specific categories of music, with Heavy Metal videos most frequently described as predictable, "...you can predict Heavy Metal ones, 'cause they all just basically come out and present it" (Kelly).

The artists themselves were categorized into predictable styles; for example, Sting, Madonna, and Mick Jagger songs seem to be stereotyped into different individual styles in terms of thematic content and method of presentation:

> ...if I hear a Heavy Metal song I know what to expect from the video; or Madonna--I know what to expect. If you know the artist, you can anticipate what the video will be like (Tamara);
>
> ...you know what the video's like if you know the artist and you've seen their videos; so if you hear a song, you get an idea of what the video's like ...'cause you know their style (Gail).

This seems to be a legitimate categorization when considering that most musicians strive for a sound of their own. Striving for individual performance styles seems to be the next logical step in their pursuit of trademark images. Thus the Heavy Metalists can predictably be seen in concert videos, dressed in tight, colourful pants, exposing chain-decorated chests and exaggerating their stage performances so as to include their long hair into the athletic performances.

Predictability of the style or performance is in no way indicative of disappointment with videos; many indicated an appreciation of video technology to enhance the meaning of songs and welcomed the opportunity to discover the artists' interpretation, "they really show the feelings of the singer...if they can present their meaning the way they want it...you can benefit from that" (Kelly). Some were aware of the economic benefits and publicity; "...it promotes their song quite well--it promotes their concert; it makes you want to go out and see them in concert" (Michael). Others welcomed video technology for the diversion it provides, offering relaxation and entertainment:

> ...they might get you off of your problems, like you see a video and you won't think of your problems or anything...it puts you in a fantasy situation so you can just forget about life and you just look at the videos (Gail);
>
> ...I like them to pass the time when I'm alone; it gives the song more of a pizzazz. The music to me always sounds better by watching the video than listening on the radio (Sean).

Videos apparently also assist in delivering a message more clearly, through lyrical, musical, and visual dimensions, "it adds a new dimension to the song...you don't learn as much from just listening to it as watching it" (Mireille). Whether or not these respondents pay particular attention to the lyrical dimension of songs seemed to vary according to personal tastes, personal musical background, the medium of presentation, and the social situation:

> ...It depends basically what they're talking about; if....they talk about the same thing all the time, I won't listen to it. But if it's something like Bruce Cockburn, for instance, where he puts alot of political issues in his songs...I might listen to it (Jessie);
>
> ...I'm not interested in lyrics, I'm interested in if there's synthesizers or something; I'll get excited about that--like new effects or something (Tamara);
>
> ...yes I do...but more on the [radio or walkman] (Carl);
>
> ...it depends on whether I like them or not...if I'm at a dance...I won't listen to the lyrics, I just dance. But if it was somebody I like...and I know their lyrics then I do listen; but if it's Heavy Metal or Tina Turner, like inaudible half the time, I just don't listen to it (Beverly).

Those respondents who were high frequency viewers all tended to indicate attentiveness to lyrics; possibly because they have more experience with, are more knowledgeable of, or are more critical of musical productions than those who place less emphasis on videos. Regardless of their actual attentiveness to lyrics, videos which follow a storyline can assist viewers in deciphering the lyrical message which the artist delivers:

> ...when...I listen to a tape and try to figure out the lyrics and it just makes no sense, then you watch them on the video and you see them mouth the words to them and it's a little easier (Beverly);
>
> ...You've got the image, that's going to help people understand the song more (Darcey).

The actual meaning of the song is also easier to ascertain, in those videos which match the visuals to the storyline. Respondents commented that the artists' meaning was easier to decipher, "the meaning of the story is probably portrayed in the videos, and is easier--it shows you what the artist is trying to show you" (Carl). One student was careful to qualify her response, "definitely, yeah, their meaning of it anyway, cause if you haven't seen the video, you have your own interpretation of the song and your mind can wander alot more..." (Kelly).

This student's insight reflects an interesting dilemma felt within the music industry itself. As reflected through the sentiments of Debra Harry (1986), a New Wave musician, videos have "spoiled the imagery of rock and roll," and thus she refrains from creating videos, preferring instead "to let people use their imaginations." Thus, whereas the artists' interpretation was welcomed by some as a positive attribute, others acknowledged an infringement upon their own imaginations, "...doesn't leave much to the imagination" (Michael), and some inadvertently accepted the artists' interpretation as the only correct one, "...it helps clarify what the song means most of the time" (Tamara); and "...sometimes you get the wrong idea until you see the video" (Beverly).

This concern is further legitimized by a majority of these viewers, who indicated that when they next hear a given song on the radio, it is the video image of that song which they mentally recall, rather than their own initial interpretations of the song, "yes, 'cause it reminds me of the video, and I say "oh, I love the song but I hate the video", so I'm thinking of the video anyway...even though I don't like the video" (Mireille). Videos which make the most impact, either because they are novel or irritating, have a greater tendency to be recalled; for example, Beverly vividly recalled a video which presented a powerful message to her (about Mona and the Children). Consistent with

Mireille, Sean expressed the dilemma that, "it's usually the ones that you don't like that stick in your head." Apparently, even when one sees a video which is disliked, such as the Flesh for Fantasy video, it is probable that mental replay of the video can continue to haunt the imagination when the song is heard again.

Aside from this stifling of the imagination, the constant replay of visual images increases concern for potential influence of negative portrayals or images on the screen. The rationale that a mere two or three minutes of video sex and violence is far too minimal to impact upon the viewer is erroneous, since most viewers indicated that the image is repeated when cued by audio play of the song. The messages in music videos are apparently not one-shot, isolated deliveries, "if the song's got some meaning that I don't think is good and the video emphasizes that, it stays in my mind longer even if I don't want it to..." (Mireille). But adolescents themselves expressed displeasure with these violent and sexist images, identifying them as negative aspects of videos. Some concern was raised for the social implications of these images, especially the Heavy Metal videos, in terms of potential to influence young viewers. Although respondents generally believed that music videos are potential influencers, the degree to which they believed this to occur varied considerably, according to both the type of video and characteristics of the viewer:

> ...depends on the video, some videos do that...I guess alot of Heavy Metal ones would show more violence--they have alot of rebel things, against parents and everything in most of the videos (Beverly);
>
> ...I think mostly the violence is contained in the Heavy Metal ones; I think it's mostly how the person is--if the person goes over the edge watching a Judas Priest video, I'd say that's a sick person to begin with... (Michael);
>
> ...the Heavy Metal ones have alot of violence and sexism and some Punk ones too--like anarchy and S&M stuff... (Darcey).

Other similar, careful qualifications were verbalized with regard to this issue of respect for the viewers' sanity:

> ....it affects people, but not as many people as adults think. Like they think it affects everyone who watches them, but it doesn't; just a few...it doesn't affect everyone, just those people that are stupid enough to believe in them... (Gillian);
>
> ...I can't think, if you're mentally sane, that they'll influence you if you know right and wrong; it's just entertainment ... (Michelle).

With respect to sexism, Heavy Metal videos were not the only identified culprits--most agreed that many of the mainstream videos contain at least some sexism:

> ...there's always something about sex in almost every video, they always have some girl and guy in bed or something...they make the girls in the video seem really easy... (Gillian);
>
> ...I think that would be in most videos, not just Heavy Metal (Tamara).

Students who tended to de-emphasize the issue of violence were much more concerned about the influence of sexism:

> ...boys watch it and think, "well, I'm going to act like that guy and maybe the same thing will happen to me," and they think that life is like a video... (Gillian);
>
> ...I think that men are influenced definitely about their attitudes about women and themselves...male friends that I have...some are into Heavy Metal bands...and that's what they think of women sometimes...(Tamara).

While most students did not negate or trivialize the existence of sexism and violence, three of them did seem to indicate a passive acceptance of these images. Jessie excused them as being necessary to create effect; Carl excused the images, explaining that there is nothing he can do, "...that's society. Because in the ads you see, women are this and that, and there's nothing you can do."

These comments exemplify the ease with which videos can be accepted as reflective of reality, a belief reiterated by Mireille in discussing her adjustment to life in Canada,

"...I find that I accepted the life here and the way it is, and videos very often reflect the American way of life." This fusion of the entertainment world and the real world creates new concerns. Once one accepts the discriminatory practices in the entertainment world, the probability of being more tolerant of such images in real life increases, as Carl demonstrated through his comments. The ease with which one becomes comfortable with these images was demonstrated by Kelly. She had initially begun to express considerable anger and disgust over the injustice of video exploitation of females, but eventually her anger subsided and she began to excuse it since she was growing accustomed to the images, "I don't mind watching that but well, you just get used to it when it comes down to it--it doesn't bother me...not anymore...you get used to it." These students seemed to be oblivious to the implications of their own statements, and to the possibility of influence on their own attitudes. Mireille however, did express concern that videos were affecting her own perceptions of others, "you tend to associate headbangers with people that are not very intelligent and they just bias it, but it doesn't mean it's true." This is of course an ideal realization, but she later confessed, "I'm really prejudiced against any hard rock or Heavy Metal, they just scare me, and they might be very nice people outside of their music world, but the music and the implications of drugs and sex and just everything." Some suggested that hairstyles and verbal expressions, popularized by musicians via the video screen, successfully influence their peers:

> ...Heavy Metal ones...like that one "We're Not Gonna Take It," by [Twisted Sister]...now everyone's said that;... they tend to look like--you know, they got their hair, the guys, all long, and their jean jackets are all ripped and colourful (Beverly);
>
> ...if a singer...has a striking appearance...the headbangers or people like that dress like the group that they like... (Mireille).

When considering the influence of videos on children, a few of these respondents indicated a recognition of the importance of personality and individual differences with respect to the perception of violent and sexist images in music videos. Differences in maturational and educational levels, and knowledge of sexual relationships were referred to as important considerations when examining suitability of videos (such as Flesh for Fantasy) for young viewers. The potential of a violent or sexist video to influence young viewers was deemed to be a function of individual readiness, of his or her ability to separate this video violence from real life situations. A common consensus however, was that children are too young to defend against the images presented in videos, and thus are to some degree influenced by what they see. Examples of this line of reasoning are provided below:

> ...little kids are influenced by almost anything...they're influenced by everything people say...they're trusting and everything...I think the little kids would believe--like, they're not as realistic [as 16 year olds] (Gillian);
>
> ...alot of kids are being affected by the violence and sexism on the videos--the violence is brought up to them through their learning. They're young and they've got all these questions; they want to know what it's like being old or older and an adult, and they'll see this violence and sexism on T.V.--T.V.'s great, I watch it all the time and it's right, you know, if it's right on T.V., if it's right to watch T.V., it must be right to do it outside it (Sean).

Specific categories of videos were of more concern than others; Heavy Metal videos were again most commonly identified as inappropriate for young viewers owing to their violent, sexual-violent, and satanic images. But despite these assurances that children can be affected and the ease with which respondents identified the most offensive videos, neither the issue of protection nor censorship was raised. Two respondents did imply a policy of anti-censorship within the home through their discussions:

> ...you can't stop anybody's freedom for the videos...I think that I would not really recommend them...if they watch them go ahead, but you'd like to say...you really shouldn't watch this; I'm sure you could have that problem with your parents...you'd want to do something and then they say no, not really (Sean);
>
> ...there's nothing you can do to stop little kids from watching it. T.V. is placed in front of you and you can't tell them to shut it off or...that's alot of problems there (Carl).

There are two plausible explanations for why the issue of censorship was not specifically raised by the students. The first is that since no specific inquiry was made by the investigator, they either simply did not think of it or felt that it was inappropriate discussion given the framework of the questions and time limitations. The second is that censorship is not a realistic solution for these students, given the variation in perception of the degree of violence and sexism, and the variation in decisions regarding age restrictions. Decisions concerning censorship would necessarily have to be based upon such subjective value judgements. The legitimacy of imposing censorship on videos is likely to cause further dissension in opinion, with some respondents defending the freedom of viewing while others argue the dangers of negative images. Indeed, one gains a new sensitivity to the difficulty of imposing censorship when examining the differences in opinion and rationale concerning age appropriateness of the Jagger and Idol videos.

Dissension between respondents' opinions of music videos and parental opinion was not as pronounced as might have been anticipated from their earlier comments. Several respondents indicated that their parents seem to be uninterested in videos unless their attention is specifically requested. Some "generation gap" differences did occur, such that respondents described parents as having specific music and television interests of their own. Apparently they pay little or no attention to music videos, and consequently have no "opinion" of them.

For those parents who do express their opinions, a general perplexity, or perhaps more accurately a lack of understanding, was common. A few parents who do take the time to watch videos reportedly have difficulty relating to the "pop culture" images:

> ...[my parents] understand the industry, they just don't understand some of the groups--why they act the way they do (Jessie);
>
> ...I don't think [dad] really dislikes them but some of them, he thinks they're garbage...like those Bronski Beat ones, they're gay...and he doesn't like that at all (Gillian);
>
> ...sometimes they just sit there and they watch the videos and look at me and they say, "What is this? Why?" (Mireille).

The respondents perceived several differences between their own opinions of videos and those of their parents; a liking of rock music being the primary difference. Some indicated a greater degree of tolerance for differing musical styles than their parents, and less of a tendency to condemn all videos as harmful to viewers. Parents apparently seldom interfered with video viewing; for example, by requesting that their children limit their viewing time or refrain entirely from viewing. It seems from the responses given here that most respondents do not perceive their parents to be concerned about the viewing effects or influences of music videos. Direct interviews with the parents themselves is required for confirmation of these perceptions; it may well be that parents do have a number of concerns which are either not perceived by or not expressed to their children.

CHAPTER 7

Conclusions and Implications

I. Limitations

Prior to delving into a consideration of conclusions, the limitations of this research require discussion. The main consideration rests with the issue of sample population.

Since random selection of participants was impracticable, the research was confined largely to students enrolled in specific classroom subjects. The danger of generalizing from this select group to all adolescents becomes evident when we consider that students choosing subjects such as psychology, for example, may possess unique attributes which differ from students choosing physics or mathematical subject areas. Consider as an example questions concerning length and amount of viewing, importance of viewing, and reasons for viewing, which may vary according to the likes and dislikes of students involved in social subjects and those in scientific subjects. Thus it seems reasonable to suspect that the opinions ascertained from this sample may differ from those of students with other academic interests. The generalizability of these responses to all students is somewhat limited.

Differences in the actual sample size of males versus females raises other cautionary comparisons between the responses of these two groups in Part I of the study. As there are considerably fewer male than female respondents, the chances of results being due to individual characteristics are greater in this smaller group. The likelihood of individual differences influencing the overall results of the male respondents is higher, thus any male/female group comparisons are speculative (pending statistical confirmation).

The inevitable unique characteristics of the respondents may also partially account for the reactions of each individual to the videos presented to them. There is some research to suggest that personality factors of individuals are related to their perceptions of televised violence, which has significant implications for Part II of this study. Studies focusing on responses to television violence (Gunter, 1983; Gunter & Furnham, 1983; Eysenck & Nias, 1978) revealed that emotionally-sensitive people had a tendency to perceive violent scenes more seriously (i.e., as more frightening or disturbing) than persons identified as less sensitive. As a result of such research, it is clear that marked individual differences in perception can exist in accordance with differences in personality. The possibility that responses of these participants differed owing to such personality differences warrants consideration.

Other factors which could reasonably have influenced responses to these videos include past exposure to the video, and the presence of the investigator during the viewing period. A concrete example of the latter effect can be gained from observations of viewer responses to the Billy Idol video, mentioned in Chapter 6. The men demonstrated considerable discomfort while viewing this video: they more frequently shifted in their chairs, interrupted the viewing with unrelated questions and comments, and looked away from the screen more frequently than did the women, and more frequently than during viewing of the other two videos. It is quite possible that both the age and the sex of the investigator were responsible for this discomfort, in light of the blatantly sexual content of the video. We may entertain the possibility that this discomfort may also have interfered with the completeness and candidness of responses to the questions pertaining to this video; for example, questions concerning the meaning of the video, intent of producers, and recall of lyrical context.

Past exposure to the video or to the song could also effect the ability to recall lyrical content. But the emphasis of this research does not rest solely on the participants' ability to recall the lyrics. Of greater interest was the ability to identify the meaning of the video, either with or without the assistance of the lyrical content.

Similarly, factors related to history, or sensitization, which could theoretically be a threat to the validity of any research was not a realistic concern here. It is quite possible that participants may have been exposed to discussions of music videos via the media prior to their participation in the research. Since there are no right or wrong answers involved in this research, (students were simply providing their opinions), any such previous sensitization to the topic is not perceived as detrimental to the outcome.

II. Conclusions

Summary and Discussion

It would be helpful at this point to the reader (and the author) to review the main findings of this research. Music videos seem to play at least some part in the lives of all of these adolescents, to a greater degree for the men of this sample than the women. The typical scenario seems to be that of the low frequency viewer, who incorporates perhaps two or three half hour local video shows into their schedule each week, largely consisting of Top 40 popular music videos. Half of these respondents have been watching videos for the past two years, roughly coinciding with their entry into senior high school and the airing of the local television video shows.

While videos are by no means central to their lives, some students did indicate a desire to increase their video viewing diets, especially the men. A majority of these students are, however, content with their current viewing habits. Respondents tend to watch videos when they are alone or with their friends, or when they are just filling in spare time. They look to videos mostly for relaxation and entertainment including, for the women, dancing entertainment. The actual music and the performer of the video are quite important considerations in liking the video production, more important than the lyrics or visual images.

In fact, apart from the chorus, the lyrics are often not discernible, and are unnecessary to deciphering the meaning of the video. The messages are now successfully delivered through the visuals and the music alone. Research of the 1960's and 1970's, which indicated that listeners are largely spared from the negative messages of songs since the lyrics were inaudible (discussed in Chapter 2), is no longer applicable. It seems reasonable to suspect that young viewers can also ascertain a video's message from the visual and musical cues.

The visual medium has certainly created some important changes. Marshall McLuhan (1967) philosophized that, "...societies have always been shaped more by the nature of the media by which [people] communicate than by the content of the communication" (p.8). He deduced that emphasis could not be placed on the content or substance, since this is by nature rapidly changing. Although clearly the medium of music entertainment has changed, much of the content has not. Themes exposed by lyrical analysis of songs in 1966 and 1976 (Cooper, 1985) were remarkably similar to those identified by Harding and Nett (1984), and video themes described by Kane (1985): women as evil, as sexual objects, as nurturers or mothers, as possessions of men and possessors of supernatural powers. It seems that the message is as significant as the medium.

The task of extrapolating from the research findings in order to develop a series of conclusions will be met with the limitations of generalizability. Nonetheless, a number of outstanding questions require attention. Perhaps the most prominent question on the minds of researchers, parents, and the adolescents themselves concerns the issue of influence: do music videos influence their viewers. Knowing what we do about the music industry, a logical and accurate response is yes. Music videos are specifically designed as promotional, and are therefore directed to the task of influencing the viewer's purchasing behaviour. Bronson (1984) reported that album sales for the group Hall and Oates increase 40% each time a video is released, and Cooper (1985) reported that 75% of all popular music record sales are purchased by people between the ages of 12 and 20. The production of videos such as Sun City (Artists United Against Apartheid), and videos by Live Aid, U.S.A. for Africa, and Northern Lights also attests to the deliberate attempt to influence political attitudes. These examples validate the suspicion that a great deal of money is invested in the selling, creating, or reinforcing of audience attitudes.

The question of whether videos are successfully influencing other attitudes is less easily addressed. Whether the violent and sexist images which many researchers (Caplan; Radecki, cited in Rosenstein and Check, 1985; Sherman, cited in Hofsess, 1985) have shown to exist are affecting attitudes toward men and women remains a questionable issue. Generally, the students themselves are quite confident that their own attitudes toward men and women are rarely influenced, although there is a tendency to suspect that attitudes concerning the opposite sex are more easily influenced. This was most evident during the individual discussions with participants, in which the women indicated a belief that men were being influenced in their ideas about women. One woman's comments seemed to articulate best the feeling of intolerance and frustration of such perceived influence:

> It makes me mad! If [men] only knew how to treat us, and they don't! [They're not learning how] from videos. There's nothing else that can teach them, cause their parents don't... they let them do anything they want... but they overprotect [daughters]...it seems my parents think, like, a guy is a guy, no matter what. (Tamara)

Her comments imply a belief that young men are consistently allowed to do as they please, without fear of being held accountable, since "boys will be boys".

Despite their own feelings of personal immunity, comments from the women inadvertently suggested that they also buy into stereotypic images. The Hard Woman video, quite subtle in its reproach of the woman, was quite successful in dictating respondents' attitudes about her. Comments from both the men and women indicated an acceptance of the woman as cruel; even those who were cognizant of the one-sidedness of the portrayal believed that she was unnecessarily cold, hard to please, and promiscuous. Consistent with the typical portrayals described by Harding and Nott (1984), she was cast as a beautiful but lustful and cruel woman, and even those who believed themselves to be critical and conscious viewers accepted this.

Videos which are less subtle in their delivery, such as Flesh for Fantasy and Heavy Metal videos, caused the most concern for these participants. All indicated a suspicion that young children could be behaviourally influenced by these overt displays of violence and sexual portrayals of women, but neglected to consider possible attitudinal effects of a cleverly disguised video. Mr. Jagger's video seemed to escape this concern, possibly protected from such serious accusations by its use of computer graphics. Consider how much more blatant the message would be if an actual woman was used in the scenes depicting unwelcome kisses, surprise approaches from behind, seductive beckoning, and the abandonment of Mr. Jagger in favour of a group of men. By virtue of its use of computer figures, the portrayals are successfully whitewashed. In much the same way that the television industry shrugs off accusations of harmful effects of cartoons, some respondents shrugged off questionable portrayals in this video.

The power of the visual medium to deliver its message became clear through responses concerning the functions of the lyrical, musical, and visual dimensions. Visuals which follow the storyline of the song apparently assist viewers in deciphering the lyrical message and the meaning of the song. As noted previously, the meaning of the videos presented here were easily ascertained despite the inaudible lyrics. The visual image also left a considerable imprint on the imaginations of some of the viewers. The meaning of a song--that is, the video's portrayed meaning of the song--has a tendency to be rehearsed each time the song is heard. Interestingly, while giving casual examples of other videos, respondents recited the visual scenarios rather than the lyrical storylines (recall renditions of videos by Berlin, Van Halen, Twisted Sister, and one entitled "Mona and the Children," Appendix F). The experience of watching a video makes an impression upon the memories of the viewers. The music and the song begin to have associative value; the experiencing of the music has come to incorporate a specific visual dimension, rather than an exclusively emotionally aesthetic one.

The ability of the videos presented to affect the mood states of many viewers attests to the power of the medium to draw in its viewer. Moods of the respondents often tended to reflect the emotions depicted within the video: Idol's blend of pleasure and pain elicited happy but tense reactions, Jagger's own bout with desire and anguish elicited empathy and sadness; and Sting's celebration of life but warning of doom elicited feelings of benevolence and sadness. Far from being resilient, viewers seemed to demonstrate that their emotions and imaginations could be influenced. Whether this influence is subsequently affecting social attitudes is not clear. However, some notable differences in the responses of high frequency video viewers and infrequent viewers suggest the possibility that some habituation has occurred.

Recall the Flesh for Fantasy video, where clearly participants recognized the sexual sell. Quite successfully, Billy Idol delivered his message; the sado-masochistic atmosphere was identified by the respondents (consistent with the analysis of Berg, 1984). None of the respondents referred specifically to the jagged backdrops or the two quick scenes of the women being dragged from the dance floor, but the feeling of violence and aggressiveness was nonetheless clear to many viewers. Yet the high frequency viewers seemed less apt to be disturbed by the portrayal, describing happy, relaxed and positive reactions; they tended to be more lenient with respect to age restrictions; and were more apt to suggest that little could be done about such negative portrayals. One high frequency viewer openly admitted that she is no longer bothered by the images since she's grown accustomed to them.

As Radecki indicated (in Rosenstein and Check, 1985), such desensitization can stem from the failure to consciously evaluate the content of videos (discussed in Chapter 2). Viewers can become wrapped up in the magnetism or machismo of the singer, and begin to accept the portrayals as fashionable. There is a danger of becoming desensitized to displays of violence in real life, and lowering one's own inhibitions against inflicting violence (discussed in Chapter 3).

The concern with becoming habituated to violence was expressed by the participants themselves, especially with respect to the Heavy Metal videos. Performers who demonstrate vandalism and violence, glorify abuse of women, suicide, and devil worship were cited as inappropriate for young children because of their role model status. Their concerns are very similar to ones expressed by the Parents Music Resource Centre (PMRC) and the National Parent-Teacher Association (NPTA), but differ in important ways. Whereas the PMRC and the NPTA believe that rock lyrics and the rock industry have gone too far in their use of these images, these respondents carefully limited their accusations to Heavy Metal bands only, and emphasized the stability and sanity of individual viewers. Criticisms against the PMRC seem to be similar to those which these respondents levy against their parents: that the entire music industry is being condemned on the basis of just a few "bad apples", and that the social intelligence of the viewer is being underestimated. Political groups on both sides of the issue do however agree that censorship is not a reasonable remedy for the problem of offensive videos, and this was not offered as a viable solution by these participants either.

But clearly, there is a problem that requires a viable solution; the problem is not with the entire music industry, but with the sexist, violent, and sexually violent imagery portrayed in some videos. Those who shrug off these images as insignificant should resign themselves to several tasks: (1) review again the findings of learned aggression through the television medium (Chapter 3); 2) review the research concerning sexual violence and contagious images of the pornographic industry (Chapter 4); (3) embark on a personal, informal analysis of the frequency of similar stereotypic images in the advertising, television, and film industries. Be cognizant also of the tendency for these video portrayals to be mentally replayed when the song is heard again. For those who are yet unable to grasp the sense of personal violation imposed by such images, mentally replacing the women in the videos with some other minority group members will undoubtedly result in a heightened sensitivity to the problem. Also, reversing the roles of the sexes and experiencing the change in the video's meaning (as is done in the advertising industry to test for sexism) will demonstrate the pervasive and insidious nature of video sexism.

Solutions will not be found within the music industry, since the position taken is one of non-responsibility. Ken Walz, video producer for many popular performers, makes this clear:

> when you ask are we supposed to be moral, are we supposed to be humanistic, are we supposed to titillate...we're supposed to be none of those things...What we are supposed to do is...sell records, concert tickets and artists. (cited in Gelman, Starr, Wright, Anderson & Carroll, 1985, p. 55)

The solution will also not be found through the legal system or government censorship. Perhaps we now need to concentrate on individual resources.

In an effort to counteract the fashionable fusion of sex with violence and women with violence, viewers need to be armed with information which will de-glamorize the portrayals. The process of educating, whereby viewers are made conscious of the stereotypic images and techniques of visual associations, would serve to minimize the possibility of becoming immersed in the video and accepting of the association. Also, the inability to identify and label the questionable portrayals places the viewer at a disadvantage. As demonstrated by a few of these participants, an inability to articulate or label an image led to the abandonment of the suspicion that an unfavourable image existed. These students seemed to require validation for their suspicions; perhaps permission to speak poorly of the video. This phenomenon was noted also by Daniel Riohler, who heads a rock video education project and hosts a music show. He reported that:

> many young females are afraid to object to the exploitation of women they see in rock videos because peer pressure intimidates them...they _do_ notice the sexism inherent in many rock videos and are glad to see a professional in the business expressing their concerns. (Cited in Hofsess, 1986, p. 28)

The effectiveness of this proposed education can be ascertained only by implementation.

On a personal level, viewers need to be reminded that they can indeed affect change if change is desired. It is the consumer dollar which largely determines the life of a video; viewers can exercise their power as consumers by informing the industry networks about which images are offensive, and which records will not sell. To those who firmly believe that sex is necessary for sales, a closer inspection of questionable video content will inspire the revelation that it is not sex that is being sold. To those those who do recognize these images, but do so quietly, silence is often misunderstood as sanction.

Directions for Future Research

In many respects, this research has posed more questions than it has answered. The possibility that high frequency viewers are becoming inured to the violence and sexual violence in videos warrants further investigation. Following the methodology of Donnerstein and Linz (1984), described in Chapter 3, habituation to these portrayals can be monitored to some degree. A comparative study of ratings of degree of violence and sexism in videos would provide additional information concerning differences in perception between groups of low and high frequency viewers. However, conclusions should be formulated with caution, since differences could be influenced also by variables such as exposure to television, film, and differences in personality.

The suspicion that the meaning of videos can be ascertained without lyrical accompaniment lends itself to some interesting studies. Comparing the perceived meaning of various videos between viewers with and without the benefit of lyrics would test the accuracy of this hypothesis. Varying the age of the respondents, the age and sex of the interviewer, and examining the effect of peer group influence on perceptions of violence and sexism could not be addressed in this study, but require attention in future research.

The possibility that interpretations of videos can serve as projective devices, which provide some insight into the concerns of the viewer, was inspired by the responses of some of these participants. At the very least, they can serve as an avenue to open discussions of trials and tribulations being expressed in an adolescent's life. In this sense, they may indeed be reflective of the "preoccupations, inner workings and concerns" (Goldberg, 1974) of the viewer (discussed in Chapter 2). Quite unexpectedly, this was also found to be the case with parents. Awareness of this research often elicited discussions from parents regarding concern over their childrens' behaviour and value preferences. Whether these behaviours are actually symptomatic of broader, familial issues is unknown, but evidently parental concern subsists. Surely, videos do not create moral monsters, but personal concerns can be addressed through personal action. Powerful, positive role models within the family and within society are effective tools in combating negative images generated throughout the media and music industry.

FOOTNOTES

[1] A distinction is commonly made between the terms pornography and erotica. The term "pornographic" is commonly applied to explicit portrayals of sexual encounters which are deemed harmful to the person(s) engaged in the activity. This is how the term is applied in this writing. The author wishes to distinguish this from the term "erotica", which is often used to describe egalitarian, sensual, non-violent depictions of various sexual practices. For a more detailed discussion, the reader is referred to Eysenck and Nias (1978).

[2] Opinions of surveyed station viewers, record sales, and night club responses to videos determine how frequently each video will be aired on the American MTV channel. Heavy rotation indicates MTV airplay 4 times daily, medium rotation indicates airplay 2-3 times daily, and light rotation indicates one showing per day (Kane, 1985). It is assumed for purposes of this research that the Much Music station engages in similar categorizations.

BIBLIOGRAPHY

Anderson, B., Hesbacher, P., Etzkorn, K. P., & Denisoff, R. S. (1980). Hit record trends, 1940 - 1977. Journal of Communication, 30, 31-43.

Bandura, A. (1965). Influence of models' reinforcement contingencies on the acquisition of imitative responses. Journal of Personality and Social Psychology, 1 (6), 589-595.

Bandura, A., Ross, D., & Ross, S. A. (1963). Imitation of film - mediated aggressive models. Journal of Abnormal and Social Psychology, 66 (1), 3-11.

Bandura, A., Ross, D., & Ross, S. (1963a). A comparative test of the status of envy, social power, and secondary reinforcement theories of identificatory learning. Journal of Abnormal and Social Psychology, 67 (6), 527-534.

Barol, B., Bailey, E., & Zabarsky, M. (1984, June 25). Tuning in on kiddie videos. Newsweek, p. 48.

Berg, C. M. (1984). Sex, violence and rock 'n' roll: The manipulation of women in music-videos. (Report No. CS 504 775). Chicago, Il.: Annual Meeting of the Speech Communication Association. (ERIC Document Reproduction Service No. ED 251 866).

Berkowitz, L. (1974). Some determinants of impulsive aggression: Role of mediated associations with reinforcements for aggression. Psychological Review, 81 (2), 165-176.

Bronson, G. (1984, February 27). Music video--T.V.'s newest wrinkle. U.S. News & World Report, p. 72.

Brown, R. L., & O'Leary, M. (1971). Pop music in an English secondary school system. In F. G. Kline & P. Clarke (Eds.), Mass communications and youth: Some current perspectives (pp. 99-111). Beverly Hills: Sage.

Caplan, R. E. (1985). Violent program content in music video. *Journalism Quarterly*, *62* (1), 144-147.

Carey, J. T. (1969). Changing courtship patterns in the popular song. *American Journal of Sociology*, *74*, 720-731.

Chaffee, S. H., Gerbner, G., Hamburg, B. A., Pierce, C. M., Rubinstein, E. A., Siegel, A. E., & Singer, J. L. (1984, September/October). Defending the indefensible. *Society*, pp. 30-35.

Clarke, P. (1971). Some proposals for continuing research on youth and the mass media. In F. G. Kline & P. Clarke (Eds.), *Mass communications and youth: Some current perspectives* (pp. 11-20). Beverly Hills: Sage.

Cline, V. B., Croft, R. G., Courrier, S. (1973). Desensitization of children to television violence. *Journal of Personality and Social Psychology*, *27* (3), 360-365.

Cocks, J., Stengel, R., & Worrell, D. (1985, September 30). Rock is a four-letter word. *Time*, pp. 76, 81.

Cole, R. R. (1971). Top songs in the sixties: A content analysis of popular lyrics. In F. G. Kline & P. Clarke (Eds.), *Mass communications and youth: Some current perspectives* (pp. 87-98). Beverly Hills: Sage.

Cooper, V. W. (1985). Women in popular music: A quantitative analysis of feminine images over time. *Sex Roles*, *13* (9/10), pp. 499-506.

Cutietta, R. A. (1985). Using rock videos to your advantage. *Music Educator's Journal*, *71* (6), pp. 47-49.

Denisoff, R. S., & Levine, M. H. (1971). The one-dimensional approach to popular music: A research note. *Journal of Popular Culture*, *4* (4), pp. 911-919.

Denzin, N. K. (1970). Problems in analyzing elements of mass culture: Notes on the popular song and other artistic productions. *American Journal of Sociology*, *75*, pp. 1035-1038.

Diamond, S. (1985). Pornography: Image and reality. In V. Burstyn (Ed.), Women against censorship, (pp. 40-57). Vancouver: Douglas & McIntyre.

Donnerstein, E. (1980). Aggressive erotica and violence against women. Journal of Personality and Social Psychology, 39 (2), pp. 269-277.

Donnerstein, E., & Barrett, G. (1978). Effects of erotic stimuli on male aggression toward females. Journal of Personality and Social Psychology, 36 (2), pp. 180-188.

Donnerstein, E., & Hallam, J. (1978). Facilitating effects of erotica on aggression against women. Journal of Personality and Social Psychology, 36 (11), pp. 1270-1277.

Donnerstein, E., & Linz, D. (1984, January). Sexual violence in the media: A warning. Psychology Today, pp. 14-15.

Eysenck, H. J., & Nias, D. K. B., (1978). Sex, violence and the media. London: Maurice Temple Smith.

Faust, B. (1980). Women, sex and pornography. New York: Macmillan.

Gantz, W., & Gartenberg, H. M. (1979, May). Popular music and adolescent socialization: An information perspective. (Report No. C5 502 681). Philadelphia, PA: Annual Meeting of the International Communication Association. (ERIC Document Reproduction Service No. ED 178 966).

Gelman, E., Starr, M., Wright, L., Anderson, M., & Carroll, G. (1985, December 30). MTV's message. Newsweek, pp. 54-56.

Gillespie, D. F. (1972). Sociology of popular culture: The other side of a definition. Journal of Popular Culture, 6, pp. 292-299.

Goldberg, H. (1971). Contempoary popular music. Journal of Popular Culture, 4 (3), pp. 579-589.

Goldberg, M. (1984, August 16). MTV snaps up video rights. Rolling Stone, pp. 31-32.

Goranson, R. E. (1970). Media violence and aggressive behavior: A review of experimental research. In L. Berkowitz (Ed.), Advances in experimental social psychology (vol. 5, pp. 1-31). New York: Academic Press.

Gordon, C. (1984, March 5). Video sex and violence. Macleans, 97, p. 13.

Group for the Advancement of Psychiatry. (1982). The child and television drama: The psychosocial impact of cumulative viewing. New York: Mental Health Materials Centre.

Gunter, B. (1983). Personality and perceptions of harmful and harmless TV violence. Personality and Individual Differences, 4 (6), pp. 665-670.

Gunter, B., & Furham, A. (1983). Personality and the perception of TV violence. Personality and Individual Differences, 4 (3), pp. 315-321.

Gunter, B., & Wober, M. (1982). Television viewing and perceptions of women's roles on television and in real life. Current Psychological Research, 2, 277-288.

Harding, D., & Nett, E. (1984). Women and rock music. Atlantis, 10 (1), pp. 61-76.

Hesbacher, P. (1973). Contemporary popular music: suggested directions for further research. Popular Music & Society, 2, pp. 297-310.

Hirsch, P. M. (1971). Sociological approaches to the pop music phenomenon. In F. G. Kline & P. Clarke (Eds.), Mass communications and youth: Some current perspectives (pp. 69-86). Beverly Hills: Sage.

Hit Parader, (1985). Flesh for fantasy. p. 80.

Hofsess, J. (1986, April). Do you know what your children are watching? Homemaker's, pp. 22-30.

Horton, D. (1957). The dialogue of courtship in popular songs. American Journal of Sociology, 62, pp. 569-578.

Huesmann, L. R., Lagerspetz, K., & Eron, L. D. (1984). Intervening variables in the TV violence-aggression relation: Evidence from two countries. Developmental Psychology, 20 (5), pp. 746-775.

Kane, E. (1985). Rock video: A feminist review, Paper prepared for Women Against Pornography, New York, N.Y.

Kirkpatrick, J. S., & Aleamoni, L. M. (1983). Experimental research in counseling: Tools of design and analysis. Springfield: Charles C. Thomas.

Kohlberg, L. (1966). A cognitive-developmental analysis of children's sex-role concepts and attitudes. In E. E. Maccoby (Ed.), The development of sex differences (pp. 82-173). Palo Alto: Stanford University Press.

Love, R. (1985, Sept. 12). Furor over rock lyrics intensifies. Rolling Stone, pp. 13-15, 83.

Maccoby, E. E., & Wilson, W. C. (1957). Identification and observational learning from films. Journal of Abnormal and Social Psychology, 55, pp. 76-87.

Malcolmson, R. W. (1971). Popular culture and social change. Journal of Popular Culture, 4 (4), pp. 1039-1044.

McLuhan, M. (1967). The medium is the massage. New York: Random House.

Mischel, W. (1966). A social-learning view of sex differences in behavior. In E. E. Maccoby (Ed.), The development of sex differences (pp. 56-81). Palo Alto: Stanford University Press.

Muuss, R. E. (1976). The implications of social learning theory for an understanding of adolescent development. Adolescence, 11 (41), pp. 61-85.

Nye, R. B. (1971). Notes for an introduction to a discussion of popular culture. Journal of Popular Culture, 4 (4), pp. 1031-1038.

Palys, T. S. (1986). Testing the common wisdom: The social content of video pornography. Canadian Psychology, 27 (1), pp. 22-35.

Pearl, D. (1984, September/October). Violence and aggression. Society, pp. 17-22.

Peterson, R. A. (1971). Taking popular music too seriously. Journal of Popular Culture, 4 (3), pp. 590-594.

Rivers, C. (1985, September 14). Issue isn't sex, it's violence. Boston Globe, p. 10.

Robinson, J. P., & Hirsch, P. M. (1969, October). It's the sound that does it. Psychology Today, 3, pp. 42-45.

Rocker Debra Harry. (1986, March 19). Edmonton Journal, p. F11.

Rosenstein, M. P., & Check, J. V. P. (1985, June). Sex and violence in rock videos. Paper presented at the meeting of the Canadian Psychological Association, Halifax, N.S.

Rubinstein, E. A. (1983). Television and Behavior: Research conclusions of the 1982 NIMH report and their policy implications. American Psychologist, 38 (7), pp. 820-825.

Shenkman, H. (1985, February). Reversing the literacy decline by controlling the electronic demons. Educational Leadership, 42 (5), pp. 26-29.

Shore, M. (1984). The Rolling Stone book of rock video. New York: Rolling Stone Press.

Silverman - Watkins, L. T. (1983). Sex in the contemporary media. Marriage & Family Review, 6 (3/4), pp. 125-140.

Stanmeyer, W. A. (1984). The seduction of society: Pornography and its impact on American life. Ann Arbor: Servant Publications.

Stark, S. (1985, September 15). Ruckus over rock old hat. Boston Globe, pp. A26-27.

Stein, A. H., & Freidrich, K. L., (1975). Impact of television on children and youth. Chicago: University of Chicago Press.

Stroud, K. (1985, May 6). Stop pornographic rock. Newsweek, p. 14.

Wilkinson, M. (1976). Romantic love: The great equalizer? Sexism in popular music. The Family Co-ordinator, 25, pp.161-166.

Women Against Pornography. (1985). Fact sheet prepared for Women Against Pornography, New York, N.Y.

Wurtzel, A., & Lometti, G. (1984, September/October). Researching television violence. Society, pp. 22-30.

APPENDIX A

INFORMATION GATHERING -- MUSIC VIDEOS **Questionnaire Part 1**

NAME: ______________________________ **AGE:** ______ **SEX:** ______

SCHOOL: ______________________________________ **GRADE:** ______

PLEASE ANSWER THE FOLLOWING QUESTIONS AS ACCURATELY AS YOU CAN. ALL OF YOUR ANSWERS WILL BE KEPT CONFIDENTIAL.

FIRST, I'D LIKE TO KNOW SOMETHING ABOUT YOUR MUSICAL TASTES AND LISTENING HABITS:

1. What is your favourite type of music:

____ Pop Rock (Top 40's)
____ Heavy Metal
____ Country and Western
____ Jazz
____ Classical
____ Other: ____________________________________

2. List two of your favorite musical groups or performers:

1. ____
2. ____

3. For how long have you been watching music videos:

____ ever since they came out (1979)
____ within the last two years
____ within the last year or so
____ within the past month or so
____ hardly watch them at all

4. Approximately how many minutes, or hours, a week do you spend watching music videos:

_____ less than 30 minutes a week
_____ between 30 to 60 minutes a week
_____ between 2 and 3 hours a week
_____ between 4 and 5 hours a week
_____ over 5 hours a week: _____

5. When do you usually watch music videos:

_____ in the mornings (8:00 to noon)
_____ afternoons (noon to 6:00 pm)
_____ evenings (6:00 to 10:00 pm)
_____ late evenings (10:00 and later)
_____ on the weekends (Saturdays, Sundays)
_____ hardly ever

6. Do you usually watch videos on:

_____ a local TV station (such as 4:00 Rock, Video Hits, etc.)
_____ MTV (Music Television)
_____ Much Music
_____ rented music video tapes
_____ video tapes borrowed from friends

7. Would you like to see:

_____ more videos than you see now
_____ fewer videos than you see now
_____ the same number of videos as you see now

USE THIS RATING SCALE TO ANSWER QUESTIONS 8 THROUGH 12:

```
   1---------------2------------------3----------------4----------------5
not at all                          somewhat                      extremely
important                          important                      important
```

8. Rate how important watching music videos is to you: ______

9. Rate how important the lyrics of a video song are to you: ______

10. Rate how important the actual music of a video song is to you: ______

11. Rate how important the visual images in a music video are to you: ______

12. Rate how important the group, or performer, of a music video is to you: ______

USE THIS SCALE TO ANSWER QUESTIONS 13 THROUGH 18:

1---------------2-------------------3----------------4----------------5
not at all somewhat very strongly

13. Rate how strongly you believe music videos influence your fashion ideas: _____

14. Rate how strongly you believe videos influence the fashion ideas of your friends: _____

15. Some people say that music videos can influence the attitudes of the viewers, especially attitudes about men and women. Rate how strongly you believe videos influence your own attitudes toward women: _____

16. Rate how strongly you believe videos influence your attitudes toward men: _____

17. Rate how strongly you believe videos influence the attitudes of your friends toward women: _____

18. Rate how strongly you believe videos influence the attitudes of your friends toward men: _____

19. Below is a list of some themes which are often found in music videos. Use these codes to identify which themes you would like to see:

More of: (M);
less of: (L); or
are indifferent about: (I):

_____ "romance/love" theme (positive aspects of love)
_____ "heartbreak/romance gone bad" theme
_____ "political/protest" theme (for example, anti-war)
_____ "rebellion" theme (for example, against authority figures such as police, parents, teachers)
_____ "sexual" theme
_____ "entertainment" theme (for example, dance videos, humorous videos, 'fun' videos)
_____ other themes: please specify: ____________________

20. Please indicate, using the numbers 1 to 5, when you most enjoy watching music videos. Use #1 to indicate the most frequent or important reason, use #5 to indicate the least frequent or important reason.

_____ when with your friends
_____ when at a social gathering (ie, a dance)
_____ when you're alone
_____ when you're lonely
_____ when you're filling in time
_____ other: ______________________________

21. There are many reasons for watching music videos. Please indicate, in order of preference, what some of your reasons are. Use the number 1 to indicate which one is the most important reason, use number 10 to indicate which one is the least important reason to you:

_____ to dance to
_____ to keep up with the latest music trends
_____ to keep up with fashion ideas
_____ to help pass the time or reduce boredom
_____ to change my mood or get me in a mood I'd like to be in
_____ to make myself feel less lonely when I'm alone
_____ to figure out the meaning of the songs
_____ to relax, or take my mind off things that are bothering me
_____ to be entertained
_____ so that I can talk to my friends about videos
_____ other: ______________________________

22. Please feel free to use the back of this page to make any extra comments, or add extra information that you did not get a chance to include in the other questions.

THANK YOU FOR CO-OPERATING AND PARTICIPATING IN THIS STUDY.

PART 2 OF MY STUDY WILL INVOLVE MORE SPECIFIC QUESTIONS ABOUT VIDEOS. I WILL BE CHOOSING A FEW VOLUNTEERS TO WATCH 3 VIDEOS, THEN TO ANSWER (VERBALLY) A FEW MORE QUESTIONS ABOUT THEIR OPINIONS ON THESE VIDEOS. THIS WILL TAKE ABOUT 45 MINUTES. PLEASE LET ME KNOW IF YOU WOULD BE INTERESTED IN PARTCIPATING IN PART 2: _____ YES! . . . OR . . . _____ NO THANKS!

(IF YES, I'LL NEED A PHONE NUMBER AT WHICH YOU CAN BE REACHED:____________)

APPENDIX B

Now that you've seen all three videos, I'd like to ask you some general questions about videos.

1. Some people, after they hear a song on the radio, are surprised at finding out what the video of the song is. Is the video of a song usually what you expect it to be?

   The next time you hear that song on the radio, do you find yourself thinking about the video to that song?

2. Some people say that they don't even listen to the lyrics of a song. Do you usually listen to the lyrics of songs?

   Do you find it easier to figure out the lyrics of a song after you've seen the video of that song?

   Do you find it easier to figure out the meaning of a song after you've seen the video of that song?

3. What do you think, or what do you feel are the most positive things that music videos give us?

4. What do you think, or what do you feel are some negative things that music videos give us?

5. Lately, there has been a lot of controversy about the content of some music videos. Some people believe that videos contain too much violence; that is, that some videos inappropriately show people being too aggressive toward each other or even toward objects.

   What do you think about this?

6. Another issue we hear a lot about lately is that music videos contain too much sexism; that is, that they display negative images or poor treatment of women.

   What do you think about this?

7. Often, violence and sexism are a matter of personal judgement or personal opinion. Do you think there were any examples of violence or sexism in the videos which you've seen here today?

8. Do you think young kids could be affected by seeing violence or sexism on music videos? Are there some kinds of videos that you would not recommend for young children (i.e., aged 5 or 6)?

9. What do your parents think about music videos?

10. How does what your parents think about videos differ from what you think about music videos?

Are there any extra comments you'd like to add now that we're finished these questionnaires?

Thank you for helping out with this research.

APPENDIX C

Good morning (afternoon). I'm Annette Mastronardi, and I'm a student at the University of Alberta. I'd like your help with a research project which I'm doing on music videos. I've got a questionnaire here which I'd like you to fill out--it will take you about 20 minutes to complete. The questions mostly deal with general things, like when and why you watch videos, or if you watch them at all, and what you think of them. Most of the questions are "opinion" questions, so of course there are no right or wrong answers. Please be sure to give me your own opinions, and please don't hesitate to ask questions if something is unclear to you. (Questionnaires distributed at this point).

There is a Part II of the study, which you can read about on the last page. If you'd like to participate, let me know on the last page by leaving me your phone number. I'll be interviewing volunteers individually concerning your opinions about 3 videos, and your opinions about videos in general. This will take about an hour, depending on how much you'd like to say. So give it some thought, and remember to leave a phone number if you decide to volunteer.

APPENDIX D

ADDENDUM

I'd like to draw your attention to a couple of instructions which are not very clearly stated. On page 5, #20, I'd like you to use each of the numbers, 1 through 5, only once. For example, I want to know which reason is the first most important, which is the second, third, fourth, and fifth in importance to you. The same thing for #21 on page 6, use all of the numbers, 1 through 10.

Double check to make sure that you've completed all the questions, please.

APPENDIX E

INFORMATION GATHERING--MUSIC VIDEOS

CONSENT FORM

I, ______________________________ am giving permission to be audio-taped for this study. I understand that only the researchers will be using this information, and that confidentiality of my responses will be protected.

____

Signature

____

Date

APPENDIX F

The following questions contain verbatim responses of the participants to the interview questions in Part II. Responses are organized according to questionnaire format so that a general understanding of all opinions can be more easily assessed. For convenience of presentation, the interviewer's comments were omitted where they were believed to be redundant to the discussion. In some cases, the interviewer's questions and comments are included to give the reader a fuller understanding of the respondents' thoughts and opinions. Where these comments are included, the abbreviation I is used to identify the interviewer's questions; R is used to designate the respondent's comments. A brief description of each participants' responses to Part I is also provided.

PARTICIPANT INFORMATION

AND

SUMMARY OF PART I RESPONSES

Low Frequency Viewers (less than 60 minutes a week).

1. **Jessie***
   Location of Interview: participant's school
   Age: 16 Sex: Male Grade: 11

   Jessie indicated a preference for Heavy Metal music, and reported that the music and the performer of a video are more important to him than the actual visual images. In responding to questions concerning video influence, Jessie believes that all videos do influence attitudes about men, women, and fashions to a fair extent.

2. **Michelle**
   Location of Interview: school
   Age: 16 Sex: Female Grade: 11

   Michelle listed "hard rock" as her favourite type of music. She indicated that the visual aspects of a video are extremely important to her, while lyrical content is of less importance than the music and performer. She does not believe that videos influence attitudes toward men and women at all, but acknowledged that they influence fashion ideas to some extent. During our discussion Michelle conceded that videos probably do influence young people's attitudes about women, since young children are more susceptible to such influence. Michelle is an avid Billy Idol fan, and as such is familiar with most of his lyrics, including Flesh for Fantasy. She did not like the Sting video, consistent with her indication of wanting fewer political/protest themes.

---

* In keeping with assurances of confidentiality, pseudonyms only are given here.

3. **Tamara**
Location of Interview: University of Alberta campus
Age: 16 Sex: Female Grade: 11

Although Tamara indicated that classical music was her listening preference, she did list two Pop Rock groups as her favourite performers. The performer and the music of a video are extremely important to her, while lyrics and visual images are slightly less important. She believes that attitudes can be somewhat influenced by videos, but indicated a strong suspicion that videos influence her friends' attitudes toward men considerably more than toward women. She also believes that she is less inclined to be influenced by videos than are her friends.

4. **Michael**
Location of Interview: University of Alberta campus
Age: 16 Sex: Male Grade: 11

Consistent with his choice of favourite musical groups, Michael indicated a preference for Jazz and Heavy Metal music. He is himself a musician; he plays guitar and writes his own lyrics. Thus, he perceives all aspects of the video to be equally important, although watching videos is of little importance to him. He does not believe that videos influence his own attitudes or those of his friends concerning men and women, but believes that they have somewhat of an influence on fashion ideas. He would like to see videos move toward an emphasis on artistic creation, such as computer generated images.

Moderate Frequency Viewers (2-3 hours a week).

5. **Beverly**
Location of Interview: University of Alberta campus
Age: 16 Sex: Female Grade: 11

Beverly's musical interests are in the Pop Rock category, and the performer or artist of a video is of foremost importance to her. The visual images are also somewhat important, but the lyrics and music are most important in determining whether a given video appeals to her. She does have some musical background herself. She believes that videos do influence social and consumer attitudes to at least some degree.

6. **Gail**
Location of Interview: University of Alberta campus
Age: 16 Sex: Female Grade: 11

Gail listed Pop Rock or Top 40 music as her favourite type, and also places considerable importance on the performer or artist of a video. But the visual images are more important to her than the lyrics or music, thus indicating a preference for the visual appeal of videos. Although she believes that videos influence neither her own nor her friends' attitudes about fashion, she stated during our interview that, based on what she sees in her own high school, many of the students are influenced by video fashions. She believes that videos influence ideas about women to a small degree, but believes that attitudes toward men are more strongly influenced.

7. **Darcey**
Location of Interview: University of Alberta campus
Age: 17 Sex: Male Grade: 11

Among his expressed interests for Pop Rock and Jazz music, Darcey indicated an interest in Sting's productions, as evidenced during viewing of this video. The visual images of a music video are important, but of less importance than the performer, lyrical and musical aspects of the video. He believes that his own fashion ideas are slightly influenced by videos, but that those of his friends are considerably more influenced; and that attitudes concerning men and women are at least somewhat of an influence on all viewers.

8. **Mireille**
Location of Interview: school
Age: 18 Sex: Female Grade: 12

Mireille listed a number of favourite groups, and identified Pop Rock, Jazz and Classical music as among her favourite types. She is a recent immigrant to Canada, and perceives videos to be a reflection of "American life." She likes music videos a great deal, and watching them is of considerable importance to her. All aspects of a video--the visual and audio components--are of extreme importance to her in liking the video. She believes that videos influence her own fashion ideas considerably, but less so the fashion ideas of her friends. She also believes that she is more susceptible to social influence than her friends are, probably owing to the fact that she makes a conscious effort to learn about this culture through the media.

High Frequency Viewers (4 or more hours a week).

9. **Sean**
Location of Interview: University of Alberta campus
Age: 17 Sex: Male Grade: 11

Sean also indicated a variation in musical tastes: Pop Rock, Heavy Metal, and Classical types. Watching music videos is considerably important to him, consistent with reports that he watches 8 hours of videos a week. All aspects of a video are very important to him, particularly the lyrics and the music (Sean has some musical training). He believes that his own fashion ideas are somewhat influenced by videos, while those of his friends are very strongly influenced. Sean indicated also that social attitudes are very strongly influenced by videos, although the attitudes of his friends toward women are less influenced than his own attitudes are. Sean believes that his sister was largely responsible for increasing his awareness of images of women in the media; and probably assumes that since he can identify these images he is likely to be more influenced than are his friends, for whom these images probably go unnoticed.

10. **Gillian**
Location of Interview: University of Alberta campus
Age: 16 Sex: Female Grade: 11

Pop Rock music dominates Gillian's musical interests. She watches 4-5 hours of videos each week, and indicated having a fair amount of parental discussion or interaction (more so than did the other participants). Gillian made a point of defending videos, commenting several times that video viewing does not lead to lunacy. But she does believe that videos have some influence on social and fashion attitudes.

11. **Kelly**
Location of Interview: school
Age: 16 Sex: Female Grade: 11

Kelly's musical favourites include Pop Rock, Heavy Metal, Classical, and New Wave categories, and she watches 4-5 hours of videos each week. She believes that her own fashion ideas and social attitudes, as well as the attitudes of her friends, are somewhat influenced by videos.

12. **Carl**
Location of Interview: school
Age: 16 Sex: Male Grade: 11

Carl listens predominantly to Pop Rock or Top 40 music, and watches about 7 hours of videos each week. The lyrics and the music are the most important aspects of a video for him. He generally believes that attitudes toward women are very strongly influenced by videos, but that attitudes of his friends toward men are less influenced. Carl's discussion time was limited to 45 minutes owing to class schedule restraints.

Responses to Individual Videos

STING: Love is the Seventh Wave.

Question #1

What did you like best about this video?

Likable aspects of the video seemed to be easily identified by all respondents. Visual images (cartoons) and colourfulness, complemented by a relaxing musical background, served to make this a popular video with most respondents. Only two respondents seemed less enthused than the others (Jessie and Michelle), suggesting that the video was not exceptionally inspirational; but Michelle did concede that the animation was worthy of comment. The use of children to enhance the message of the video was also a popular concept, and served to increase the sincerity of the message.

Low Viewers:

1) **Jessie:** Well, I like the lyrics the best and, um, basically the rhythm.
2) **Michelle:** I wasn't really crazy about it...It was okay; it was average, but it didn't really grab my attention or anything...The animation was interesting. It wasn't anything that grabbed my attention.
3) **Tamara:** I thought it was different from all the other videos that are out. It was colourful, like with the

graphics and everything...it had kids in it and dancing; and just like the cartoons--colourful--it was fun.

4) **Michael:** I like the cartoons and the way they kind of portrayed the troubles of the world from a childlike view instead of using real tanks, he uses cartoons...[there was] not so much violence. If they brought in real planes and stuff it would be quite a violent video.

Moderate Viewers:

5) **Beverly:** All the little drawings and the kiddies and everything.

6) **Gail:** It was different; the visuals. It has little kids in there, which makes it--I don't know--better than anything else. The song was good...kind of everything.

7) **Darcey:** Just the artwork, really; like it was done by children.

8) **Mireille:** Everything--there was nothing I didn't like...I like Sting. I like the colourfulness of the video and the children and the concept of it and the song and the meaning of it; everything.

High Viewers:

9) **Sean:** The whole video, I thought it was great.

10) **Gillian:** The calypso tune; gave me a good feeling.

11) **Kelly:** I liked the way it was presented; I liked the music, and I like Sting; and I really like this video!...The little kids, and how everything was coloured; it was like in their world, the way it was presented; like from a child's point of view or something.

12) **Carl:** I liked the drawings, the artwork; like the way he was able to superimpose himself onto people's drawings.

Question #2

What did you like least about it?

Most respondents seemed hard pressed to identify disagreeable aspects of the video, but an aspect that was delightful to most proved to be distracting for one respondent: Gillian found the colouring of the cartoons disagreeable. The mellow nature of the music did receive critical responses from Jessie and Michelle; other negative responses referred to the visual demonstrations of implements of destruction.

Low Viewers:

1) **Jessie:** Well, it was fairly simple...almost too simple...there wasn't really much action...the message

is clear, but the action is kind of slow and it's presented in a pretty simple way.

2) **Michelle:** I don't know--it didn't really catch my attention--it was kind of mellow.

3) **Tamara:** Nothing! I like it all!

4) **Michael:** Nothing--I kind of liked that video--I liked every bit of it.

Moderate Viewers:

5) **Beverly:** I don't know; like, I like that video so I can't really say--nothing, I guess.

6) **Gail:** I liked it all; there wasn't anything to dislike.

7) **Darcey:** The scenes of the destruction, with the devil.

8) **Mireille:** Nothing.

High Viewers:

9) **Sean:** Nothing...no, I can't say there is...nothing.

10) **Gillian:** The cartoons...the colouring was distracting.

11) **Kelly:** Nothing--no criticism at all.

12) **Carl:** Nothing at all.

Question #3

In your opinion, what is the meaning or message of this video? What's it about?

Many respondents were able to perceive the humanistic message of the video, the political ramifications, and the implications of a "deeper wave". Only one respondent alluded to the possibility of a message generalizable to relationships (Beverly), but generally, the interpretation of love was of a sharing/caring exchange between all persons of all cultures.

Low Viewers:

1) **Jessie:** Well, they're presenting the world issues in a very childlike way, and that there's nothing really to them...Nothing really substantial to them...They're trying to say that war and peace--anyone can tell the difference between it; anyone knows what they are, and, um, anyone can see it, really...they're selling peace.

2) **Michelle:** I'm not sure; love, I guess...[love being] something more general, like on another level; like loving your kids.

3) **Tamara:** I think what it's about is that, um, that pretty soon there's going to be world destruction, and that, um, we're going to have to go on from here; and to love everyone kind of thing; just to show love.

4) **Michael:** I think maybe he's trying to point out all the troubles of the world from a child's point of view, I guess; from the children's perspective.

Moderate Viewers:

5) **Beverly:** That's tough, cause it's sort of, like I think they're trying to, you know, get a deeper meaning

than what appears in it. It's sort of like what you have to do in poetry, right? I always get the wrong meaning...I guess, um, that you don't stop at the first person you see, there's something better coming along.

6) **Gail:** There's more to life than right now; there's lots going on in the world that people really aren't aware of, and that you should love or something.

7) **Darcey:** Well, it tends to make me think about what's going on in the world right now; what with Live Aid and everything like that it seems as if the world's maybe trying to move a little bit closer together; like 'love is the seventh wave' sort of thing.

8) **Mireille:** It seems to me that it was that love is there even though we can't really see it, and the children know it and you know, 'cause the children were there all the time~~,~~ and they are going to somehow bring it out.

I: I see--they're kind of like the future of love, then?

R: Yes, 'cause they see all those flowers and then they find something good in everything even though there's wars and destruction.

High Viewers:

9) **Sean:** That love is the greatest thing on earth and that there's nothing to replace it--not war or anyone; um,...that'd be it.

10) **Gillian:** Well, just like love is very important to everyone and kind of conquers all evil, sort of.

I: Why do you suppose he was using kids?

R: Because kids are all really--kids love everyone--they trust everyone. Kids will love everyone until they do something bad to them--They trust everyone, and this...kind of an innocence there.

11) **Kelly:** I got out of it that he was taking things from a child's point of view, showing the colouring and everything and how the world, like you grow up and the world just kind of revolves around you; and there's so much fighting and there's wars and everything, but, there's something more than just living--there's something deeper around it. And I think he shows that the war is wrong, and there should be more peace in the world and happiness.

12) **Carl:** Well, in Police's previous record, the record was more somber, his solo album was more positive. He was saying that love--he was reinforcing love.

Question #4

What was the predominant mood that you were feeling as you were watching this video? For example were you feeling happy/sad about it, tense/relaxed, or negative/positive about it?

Happy, relaxed, and positive reactions were expressed by all of the respondents. Michael and Gail did articulate feelings of sadness and doom; appropriate reactions given the presentation of the destructive nature and consequences of war.

Low Viewers:

1) **Jessie:** Happy, kind of: kind of positive too...it wasn't tension-building at all.

2) **Michelle:** Relaxed, kind of mellowed out...[not happy or sad, negative or positive].

3) **Tamara:** Pretty positive and relaxed...no tenseness...happy.

4) **Michael:** Well, I was kind of intrigued. I just wanted to keep watching this video, but I couldn't really understand it too much, it was a weird video...It's not really like any of the normal videos with someone breaking up with someone else and stuff like that...Some parts of it gave me a troubled feeling cause it showed all the war and the devils and the "doomsday" sort of things; but you know it kind of gave me a childhood feeling with the cartoons and stuff.

Moderate Viewers:

5) **Beverly:** Happy, relaxed and positive...I thought it was a cute video.

6) **Gail:** I was happy because it was a cheerful video, and I was sad because of some of the things--like he said there was anger, bloodshed...cause he brought up good things about life and then bad things.

7) **Darcey:** Relaxed; probably a happy sort of thing; more positive than negative.

8) **Mireille:** I was happy and relaxed, because of the implication of the video that the world is not really that bad, and you know there's always something good about it; and positive and sort of optimistic; and also somehow, like after everytime I see this video I'm ready to go; and oh--I can do so many different things like just because of the colours and little children.

High Viewers:

9) **Sean:** Happy about it--it really gets you going; really relaxed and positive.

10) **Gillian:** There's happy and cheery mood; it's relaxing, and very definitely positive.

11) **Kelly:** I was happy, and relaxed, and I think it's positive...It makes you think too, the way it was presented to you, about what could really happen in the

world, you should try to, you know, be peaceful with people.

12) **Carl:** Well, I was happy about it...positive.

Question #5

What feeling do you think the producer of the video or the artist was trying to elicit from you, the viewer? How do you think they would have wanted you to react to this video?

Perceived intentions of the producer or artist were generally similar. Most respondents believed that the intent was to elicit the responses which they spontaneously demonstrated: optimism, caring, and introspection.

Low Viewers:

1) **Jessie:** Maybe see life in a more simple way and see that there's nothing really to war and it's just like a child's game...Nothing really substantial to gain [from war].

2) **Michelle:** It was really oriented at children; I'm not sure...maybe like to care more about your children so they grow up to be better or something.

3) **Tamara:** I thought that they wanted to project a positive feeling; just a happy feeling, kind of.

4) **Michael:** I guess they just wanted the viewer to think about all the troubles in the world--like if you think you're bad off, there's always something more worse than what you have, so they just wanted you to think

about your lifestyle--I guess that's what they're trying to do.

Moderate Viewers:

5) **Beverly:** I don't know; I guess the same way I did.

6) **Gail:** I think they'd want you to react to realize what's going on in the world--the hatred and something like that isn't really good...cause they showed little pictures and that of what's going on--like that little tank and devils and angels; so like, they drew what they were trying to get across.

7) **Darcey:** I think by the way they made it, by the way it looks, they wanted you to be relaxed and happy.

8) **Mireille:** Basically by not giving up and sort of believing that there is, you know--that the world is not, you know, just sort of falling into destruction but there's something that you can hold onto and it's common to everybody no matter where they are; and go out there and show them that you love everybody!

High Viewers:

9) **Sean:** That love means more than any material thing, it doesn't matter what colour you are or what race, that love is in capital letters amongst everything else or we're going down.

10) **Gillian:** [No different than the way I did react]...that's what they wanted for people to do--come look at it, listen to the lyrics and feel positive about it...[optimistic].

11) **Kelly:** I don't know, I think they would have wanted you to listen to the lyrics and think about it, it had a catchy tune behind it and everything.

12) **Carl:** I suppose Sting would would want a positive reaction from his viewers.

Question #6

How old do you think a person should be to see this video?

Respondents had no misgivings about allowing young children to watch this video. Although some conceded that the message may not be perceived by young children, they believed they would at least be entertained by the production with no risk of negative influence.

Low Viewers:

1) **Jessie:** Oh, really any age group--there's no violence in it really. I'd say any age.

I: Okay, so it's okay for a 5, 6, or 4 year old, or 65 year old?

R: Yes.

2) **Michelle:** No, any age--there's no sex or violence or anything that would really affect a little kid.

3) **Tamara:** Any age...It was fun to watch; I think any age would appreciate it...[anywhere from ages 4 or 5 up].

4) **Michael:** Really any age, it's the way it gets interpreted. Like I think a 3 or 4 year old won't interpret it as a "doomsday"; they'll just see the cartoons and think its kind of neat; but an older person could interpret it.

Moderate Viewers:

5) **Beverly:** Doesn't matter, 'cause it's got stuff that appeals to kids in it too, so...

6) **Gail:** I think they could be quite young, maybe just getting into their teens. It's a good video; like little kids could watch it cause there's little cartoons on it; and teens might go for it more because they understand what it's saying, like the younger kids really won't.

7) **Darcey:** Anybody could watch it...any age, from 3 on up could have fun with it, and older kids would get the political message.

8) **Mireille:** Oh it doesn't matter. Because they can get so many different things out of it--depending on age...like children can watch it and they can see other children and the drawings and the flowers and the colours and the crayons and they can sort of learn

about the world through it; and adults can watch it and they see children as a symbol of something, like, I see them as a symbol of the future and the love that's in us and I like seeing, you know, the drawing and the colours because they remind me of when I was little and I was drawing away.

High Viewers:

9) **Sean:** I think the younger the better, so they learn at an early age that love is more important.

10) **Gillian:** Any age, I think; 'cause, well, look at all those little kids on there and I'm sure any little kid would enjoy it, and an older person even.

11) **Kelly:** I'd say 5 and up. I don't see anything wrong at all with this video.

12) **Carl:** I suppose any age...because it reinforces a positive attitude.

Question #7

Would you please repeat, or recite, some of the lyrics of this song.

The chorus seemed to be the most successfully recalled aspect of the lyrics of this video. Given the repetition and the benefit of having some phrases superimposed directly onto the visuals, such ease of recall is to be expected. Nervousness certainly plays a part in the success of such recall, as does the participants' previous experience with the song or video. But the number of phrases recalled is less important than the nature of the phrases, which provides some insight into what the viewer understands about the video, and their interpretation of it.

Low Viewers:

1) **Jessie:** Well,"Second Wave: there is no deeper wave than this", well, they pretty well said the same thing over and over.

2) **Michelle:** "There is a deeper wave than this, rising in the world, There is a deeper wave than this, listen to me girl", I don't know, this video, you really listen more to the lyrics of this video.

3) **Tamara:** "There is a deeper wave than this, rising in the sands, All the angels all the devils," that's all.

4) **Michael:** "There is a deeper wave than this, rising in the land, There is a deeper wave than this, can't you understand, All the angels all the devils," and then it just replays.

Moderate Viewers:

5) **Beverly:** "There is a deeper wave than this rising in the world, There is a deeper wave than this, listen to me girl", Like I know it, right, 'cause I've heard this song quite a bit...like if you played it I'd probably be able to sing along.

6) **Gail:** "Life is a deeper wave than this, all the bloodshed and the anger, love is the seventh wave"; I can't remember the rest; it's hard to remember.

7) **Darcey:** "In the empire of the senses, you're the queen of all you survey, All the oceans, all the weapons, all the missiles, There is a deeper wave than this rising in the world, there is a deeper wave than this tugging at your hand; Feel it rising over cities, over borders, over frontiers." I catch on quick to lyrics. I listen --if I hear the song and like it, I listen closely to the lyrics...I hear the song alot.

8) **Mireille:** "Every ripple on the ocean, every leaf on every tree, every something in the desert, every breath you take with me. There is a deeper wave than this;" something like this; I'm trying to remember; "There is a deeper wave than this, rising in the world, there is a deeper wave then this, listen to me girl," or something like this; "love is the seventh wave". [...Sticks with me more] because it's unique...the other videos are, you know, like dancing and kind of sleezy in a way, or there's some tough looking person or tough looking lady and there's some disagreement; and this video's so peaceful and colourful and simple--(laughs)--I talk too much!

High Viewers:

9) **Sean:** "There is a deeper wave than this swelling at your hand, there is a deeper wave than this," I don't know the last part...It's more the beat than the words that I can remember.

10) **Gillian:** Yes, my friend and I sing this all the time: "There is a deeper wave than this rising in the land, there is a deeper wave than this, nothing will withstand, Love is the seventh wave".

11) **Kelly:** Yup, "There is a deeper wave that this rising from the world, there is a deeper wave than this listen to me girl, In the stillpoint of destruction," then there's a verse about something in the sand, "and the angels and the devils, will you just take my hand."

12) **Carl:** "There's no greater wave than this resting at your hands" that's about all I can remember.

Mick Jagger: Hard Woman

Question #1

What did you like best about his video?

The visuals were the most popular aspect of this video. even though some respondents did not like the video itself, the computer graphics were enjoyed by all respondents.

Low Viewers:

1) **Jessie:** I liked the beat again and the music...Umm, fairly good graphics.
2) **Michelle:** I thought it was an original concept. It was interesting to watch--not one of those boring "in concert" videos.
3) **Tamara:** I liked the art, it was good--the graphics, and I thought it was pretty funny...I guess--like they weren't--like they had characters, but they weren't people, they were just art; and it was just funny how they showed them--looking at each other.
4) **Michael:** It's neat with the computer graphics--graphics are superb--it's great.

Moderate Viewers:

5) **Beverly:** I don`t know--couldn't really say--maybe how they did it all in graphics, you know?
6) **Gail:** Well the drawings were cute; the song was different.

7) **Darcey:** Again, the images--the graphics--I'd watch it again just for the graphics. The first time I saw it I was just walking by a store, I didn't hear the song, but the graphics really caught my eye, and I think they did a good job.

8) **Mireille:** The effects--the neon people.

High Viewers:

9) **Sean:** The computer graphics.

10) **Gillian:** Well not alot really--but I guess the graphics were different--wasn't that great of a video, I don't think.

11) **Kelly:** I liked the graphics, the way it was presented to you.

12) **Carl:** The computer graphics.

Question #2

What did you like least about it?

Quite a range of reactions were given in response to this question. Jessie described it as shallow; other students complained of the slow-paced, dreary atmosphere, and the artist--Mick Jagger--seemed to elicit negative responses from those who dislike him, regardless of the song or video. Some students expressed discomfort with the storyline--either because the female was depicted negatively, because the story was sexist and one-sided, or because of empathic feelings for Jagger. Kelly was the only respondent who liked all aspects of the video. Darcey expressed considerable dislike for the woman, and felt sympathy for Jagger.

Low Viewers:

1) **Jessie**: It was pretty shallow, really; there wasn't much to it, really [in terms of] the thought...like when they made it they didn't put much into it.

2) **Michelle**: There actually wasn't really anything I didn't like about it; except maybe the way he made the girl look like a real bag...the way she acted in the video--like a snob.

3) **Tamara**: I didn't like them showing him--I don't like him...I don't like the guy...Well this song is not bad --I just don't like him and I didn't really enjoy the song...just like I'm singing on the radio and this song kind of gave me a flash back of things that I saw.

4) **Michael**: Well, I don't really like the song too much, but I'd watch this video just because of the computer graphics...I like alot more faster paced songs; and the lyrics--I'm not into that lovey dovey stuff.

Moderate Viewers:

5) **Beverly**: I don't know--I'd say Mick Jagger; I don't like him.

6) **Gail:** Maybe that he was always trying to please her and then he said well then he'd let her go, but she always wanted to be let go. He was always trying to please her, but she didn't want him, you know; he just said "I'll let you go", when she didn't want to be there.

7) **Darcey:** When he keeps trying to get [her] attention, but she ignores him; she really puts him down. She pays more attention to the real Mick Jagger; I guess I felt sorry for him...the poor guy was trying all the time. He looked sort of upset like he was trying and trying and trying; but she's a hard woman to please--she just kept putting him down.

I: What did you think of her?

R: Well, she was a real bag. She could have been less--well, she didn't have to be like that.

8) **Mireille:** Mick Jagger; I don't like him; I don't know--I never liked him...Like everytime I see him it makes me think that he's a jerk--I don't know, that he has everything he wants; like he can do whatever he likes he's obnoxious, I think.

High Viewers:

9) **Sean:** The camera angles weren't too--there was always shifting. Also, I found there was quite a bit of

sexism in that video...The female--Mick Jagger was saying it was all her fault and that she's so hard to get along with and it has nothing to do with him.

10) **Gillian:** Too dreary, it seemed...music was okay, I guess, if you wanted to fall asleep!

11) **Kelly:** I don't know--I don't think there's anything I can really say I don't like about it--the music was okay, and the visuals were fine.

12) **Carl:** Mick Jagger...well, I like the way he's used in the video, but that's about it.

Question #3

In your opinion, what is the meaning or message of this video? What's it about?

The idea that Mick Jagger was experiencing some romantic difficulty was clearly perceived by some; the scenario of hard-to-please woman was commonly highlighted. While Michelle and Kelly were careful to emphasize that this was just a story about one woman in his life, others were comfortable about extending the theme to life in general: that life is often unfair, that love often elicits feelings of ambivalence, or that, (in keeping with the theme of another popular Rolling Stones tune), you can't always get what you want.

Low Viewers:

1) **Jessie:** Well, um, I think it conveys his thoughts about women...well, he usually has that kind of a--um, how would you say--idea in mind, I mean he creates those kind of songs...About women from his point of view. Um, well, he's kind of pretending that he's always looking for this woman and he can never find her; and, um, I don't know...playing hard to get.

2) **Michelle:** Really, it's him singing about some girl that he's had that's hard to please--that she's never satisfied.

3) **Tamara:** All I could get out of it was this guy was being dumped and that he does not want her to leave, even though she seems to be the dominant person in the relationship.

4) **Michael:** I think Mick Jagger is trying to please this woman and do everything romantic and she just shrugs him off. He can't really do anything to please her.

Moderate Viewers:

5) **Beverly:** Well, just that some people sort of expect too much of something--like, and you just can't please them...the woman in his eyes, she's expecting too much from him.

6) **Gail:** That you can't always get what you want and you have to let go of things sometimes and trying to please someone all the time doesn't work.

7) **Darcey:** Well, it's about his relationships--how this woman is hard to please, but she's also hard to leave; so he was kind of caught or stuck: it's not only hard being with them, it's hard to leave.

8) **Mireille:** Oh, the meaning. Like basically the video is about this girl that he's trying to desperately impress, to have, but she just won't give in...While I watched, it tends to make me think that he's implying that all women are like this; like it's not just this one woman, it's like all women in general, like never let you do anything.

High Viewers:

9) **Sean:** I don't know; I didn't like the song or the music that much, so I really can't say what the meaning or the message was.

10) **Gillian:** The message is that poor guy is really--he's got this woman and he's in love with her and she doesn't respond--like, life is rough and unfair--that kind of thing.

11) **Kelly:** Well, I think Mick Jagger has obviously been hurt by someone that he really, really liked, and he

wrote a song about it, saying that she was really hard to please, obviously, and that no matter how hard he tried, she just was still like that and she didn't understand what he was going through and she couldn't change; and it got so bad that she had to leave...about the problems that he had, yeah. He put alot of feeling into it too.

12) **Carl:** Well, good ole' Mick, he's after this girl, but this girl doesn't want to--doesn't want Mick Jagger.

Question #4

What was the predominant mood that you were feeling as you were watching this video? For example, were you feeling happy/sad about it, tense/relaxed, or negative/positive about it?

This video elicited a variation of responses ranging from empathy to anger to indifference. Negative and positive reactions varied, but more respondents expressed feeling sad than happy; more felt relaxed than tense. Darcey in particular felt some sadness, partly as a result of the identification he felt with Jagger's predicament. Kelly felt sadness for the same reason--empathy and identification with the situation. Other reactions seemed to be affected not only by the storyline, but also by the music, and to a lesser extent the lyrics.

Low Viewers:

1) **Jessie:** Kind of tense/relaxed. I'd say more or less tense...Um, well, I can't say I was totally happy and I wasn't really sad; and positive or negative...well, about the same. So it didn't have any strong influences.

2) **Michelle:** Positive, basically; it was interesting to watch. I mean it never really stirred up deep emotions in any area.

3) **Tamara:** I was relaxed about it--I found it kind of humorous...I wouldn't say negative; there's nothing negative about it; so I guess leaning more toward positive...and happy.

4) **Michael:** I guess relaxed; but kind of sad, that's all. I didn't really like the song.

Moderate Viewers:

5) **Beverly:** I don't know, like I just don't feel anything, I just watch it...I was just kind of sitting there.

6) **Gail:** Well the woman was always hard to please; she never, throughout the video that character never gave up. She was cruel in a way, cause he was trying so hard to please her...trying to get support or put you in his position.

7) **Darcey:** Kind of felt some sadness, I felt sad...partly sorry [for Jagger]; but it kind of reminded me of my own problems--like what kinds of things have gone wrong with me. But I think I was more relaxed rather than on edge, but kind of negative. One thing that I noticed was that we kept seeing the computer image of Jagger and then his real self; it made me think that maybe what he's trying to show is that he's a certain way to some people, and that he's another way on stage; and people always turn to his stage image...and she kept turning to his stage-image; so maybe he's trying to say something about the way people respond to him--that they like his stage-image better; he was showing himself to be sensitive.

8) **Mireille:** I was feeling happy because I liked the video--visually; and it's sort of amusing, the way they show it; and also I was tense because of Mick Jagger and the fact that he was there and the thing that he was implying while he was singing; and probably feeling negative--like the melody's nice but not the song. Negative because of the words of the song and the video, like the effects are nice but the meaning of the video implies stuff I don't like...and [I like] the melody, but not the words and the singer.

High Viewers:

9) **Sean:** Quite negative about the video...it was mostly the music--the music was really hard to understand; the singing...beats me what lyrics there was; I really didn't understand them, 'cause the music wasn't that good either to hear the rhythm.

10) **Gillian:** Bored; just bored, and it wasn't very exciting; there was no real climactic part of it...sort of tense because I wanted it to be finished. I watch alot of them and some of them I have to wait through and hurry up...it wasn't interesting.

11) **Kelly:** Well, I know when I watched it I felt kind of sad for him 'cause of what he was going through; 'cause I know, I've been through similar kind of things like that too...[I] can identify with what he was going through. [I was] more sad than happy, and tense, well, I don't know, like it was relaxed, I could sit back and watch it; like it didn't get me riled up or anything--didn't get my blood pumping harder.

12) **Carl:** Well, happy/sad...It was kind of funny watching Mick go after this girl, but this girl was always putting him down...not that much sad, but it was just funny.

Question #5

> What feeling do you think the producer of the video or the artist was trying to elicit from you, the viewer? How do you think they would want viewers to react to this video?

Jessie and Michelle tended to be somewhat concrete in their perception of the producer's intent, suggesting that promotion and attention-getting were motivators for the video. But most respondents referred to their own reactions to the characters in the video, suggesting an attempt to elicit sympathy for Jagger, anger toward the woman, or general statements concerning the role of women in romance.

Low Viewers:

1) **Jessie:** That's a tough one. I think maybe they just wanted to, um, I think they did it for publicity, really; because if they wanted people to like the video they would have put more effort into it.

2) **Michelle:** I don't know, I think maybe they're just trying to catch your attention--because, like the graphics and stuff really caught my attention.

3) **Tamara:** I thought that they put some humour into it; that they wanted--they weren't serious about having a serious message...and they wanted us to appreciate the visual affects.

4) **Michael:** I guess they would want you to get angry or frustrated at the woman, 'cause the guy was trying to

do everything for her and she just rejected him. so I guess they were trying to get you angry at her.

I: And was that effective?

R: Oh yeah!...I kind of felt a bit of pity for him, 'cause he never seemed to win.

Moderate Viewers:

5) **Beverly:** I guess sort of feel sorry for Mick Jagger because [of the difficulty] he was having.

6) **Gail:** They were trying to get support, or put you in his position.

7) **Darcey:** Well, I guess they would have wanted us to feel sorry for him, but to like the video and the song; so they would have wanted us to feel positive and relaxed...and it worked.

8) **Mireille:** I'd say that if the viewer was male, they'd say, "oh yeah, I agree with him," and get the male population to--you know...[agree]...'cause if females were watching it, like me, she would think that all men see me as a slut, you know; or whatever, 'cause that's basically what he was implying.

High Viewers:

9) **Sean:** Just by watching the video, mostly messages that women are hard to get along with; but you can't live without them.

10) **Gillian:** Probably wanted us to feel sorry for him, I guess.

11) **Kelly:** They probably wanted you to like the way it was presented to you; they probably would want you to listen to the lyrics, but I know alot of people don't; they're just there to listen to the music behind it. But I think that the graphics they showed, they'd want them to know it was sad, and how it was presented.

I: So you think that they recognize that people don't listen to the lyrics?

R: Yeah, I think they recognize that, 'cause alot of people I know don't listen to the lyrics, they're just there for the beat behind it.

I: I wonder if the message still gets across just in the visuals.

R: Oh yeah, I'm sure it does...but it comes through the way it was presented, even if you don't hear the words.

12) **Carl:** I can't say...I suppose [with humour].

Question #6

How old do you think a person should be to see this video?

Consistent with the questions before this one, the issue of age restriction was met with a variation of responses. Jessie and Michael, both low frequency viewers, tended to be more restrictive as a result of their perception of negative depictions of women. Michelle and Tamara suggested that the video could be suitable for any age, although Tamara eventually reveals some discomfort with the video upon further discussion during the interview. Viewers in the moderate frequency group also felt that all ages could watch, with the exception of Mireille, who expressed concern over the implications of sexual passion. Only one high frequency viewer (Gillian) provided an age restriction because of the sexual innuendos of character behaviour and their physical appearance.

Low Viewers:

1) **Jessie**: 10 or 12...I don't think that younger children should see women in this kind of light, like as portrayed in the video...it's kind of unfavourable.

2) **Michelle**: Any age [from 5 up] there's no sex or violence or anything like that in it.

3) **Tamara**: Any age, I guess.

4) **Michael**: Well, maybe a teenager, 'cause there was a bit of sexual images being shown there; so yeah, I'd say around the age of 13 years.

Moderate Viewers:

5) **Beverly**: I don't know; there wasn't anything really--you know--terribly wrong with it; like any

violence or anything like that, so like, I think it's fun for anybody; whoever wants to watch it, could.

6) **Gail:** Around 16, the young kids aren't going to understand what he's trying to get across, but older kids can maybe identify with it...[but it's okay to watch the visuals] at age 5, 'cause there's not really any violence.

7) **Darcey:** I don't think I could put an age restriction on it; there's nothing that would hurt anyone who'd want to watch it.

8) **Mireille:** Like, I'm kind of old fashioned, so I'd say 16 or 18, or 16; 16...Because of the implications, like when--like in the video when they show how all the men are following just the one lady and the passion that they're trying to imply.

High Viewers:

9) **Sean:** I don't know; personally, I probably won't ever watch it again...I'd say it'd be alright for [3 or 5 year olds], but the meaning they'd get from it would probably be nil...they'd be more amused with the graphics than with the words.

10) **Gillian:** 15, 14 maybe...The bodies are kind of, oh, I don't know--it was kind of sexually--well, they showed her lying on the bed and everything. I don't think it

would affect many little kids but, you know they should understand what it means...They showed her legs and then part of her body...you could see all the parts.

11) **Kelly:** I don't know--it doesn't show anything really wrong, so, and I know my brother watches videos and he's only 6, and he enjoys them...but well, they have to be censored though, like, I know some videos little kids shouldn't see.

12) **Carl:** I suppose any age; there's nothing in it.

Question #7

Would you please repeat, or recite some of the lyrics of this song.

Reciting these lyrics seemed to be more difficult for these students; they either could not decipher them or could not recall them as well as the Sting video. Clearly, the fact that she's a hard woman was apparent to most; but Sean and Carl, both high frequency viewers, were unable or unwilling to repeat any lyrics at all. However, in the responses of these two students to other questions it seems that the message of the video was understodd, despite their inability to recall the lyrics.

Low Viewers:

1) **Jessie:** Well, it keeps on saying, "She's a hard woman", and um...that's all.

2) **Michelle:** "She's a hard woman to please"; I wasn't really listening to the lyrics.

3) **Tamara:** "She's a hard woman to leave she's a tough cookie, a rough lady"--that's really funny.

4) **Michael:** "She's a hard woman to please, I thought I'd let her know, She's a hard woman to please, thought I'd let her go."

Moderate Viewers:

5) **Beverly:** Just the part, "She's a hard woman to please, I'll think about letting her go."

6) **Gail:** Something about trying to give her diamonds; she's so hard to please--something comes after it; I can't remember.

7) **Darcey:** "She's a hard woman to please, a hard woman to leave, She's a hard woman to love."

8) **Mireille:** "She's a hard woman to please", that's all I remember though; I couldn't really tell you the words.

High Viewers:

9) **Sean:** No, I can't...just the strumming of the guitar, that's all I remember.

10) **Gillian:** "She's a hard woman to leave", something about "I don't wanna let my baby go", or something like that. That's about it; that's all I can remember.

11) **Kelly:** Something about he says goodbye; "I have to say goodbye to my baby, She's a hard person to please, I

have to say goodbye to my baby", something about, "She's a tough cookie", or around those lines. And that you try so hard to please her and, I don't know, I can't really get through anything else unless I think of the whole song.

12) **Carl:** No, I don't...[lyrics don't stick] on videos, but when I listen to them--I play them on audio tape alot...easier on [my walkman].

BILLY IDOL: Flesh for Fantasy

Question #1

What did you like best about his video?

The music, and aspects of it, seemed to be the most appealing part of this video. The video's faster pace appealed to some viewers, but respondents often qualified their likes by referring to dislikable aspects.

Low Viewers:

1) **Jessie:** I liked the beat...[and] Billy Idol, he expressed himself in a pretty normal way; like he's usually like that.
2) **Michelle:** The dancing in it, and I like Billy Idol, and atmosphere--I like the atmosphere, kind of eerie...sort of underground.
3) **Tamara:** I like the music; just the beat; you can move to it; like dance to it.
4) **Michael:** I didn't like it much at all. I'm not into Billy Idol much...There was good base guitar.

Moderate Viewers:

5) **Beverly:** The music; not necessarily the lyrics, but the beat of the music.
6) **Gail:** The dancing.

7) **Darcey:** There wasn't really anything--the lyrics, I guess. I mean at least they were truthful; he's sort of being honest about what he wants.

8) **Mireille:** It was interesting--there was alot of action and they kept switching from, you know, back and forth from the dancers to Billy Idol...I like looking at Billy Idol 'cause he's different and the dancing and just the song; I like the song. Some parts were not, you know, like not what I like; like some of the things were just more sexual than...

High Viewers:

9) **Sean:** The music mostly; the music and the lyrics has a lot to do with it.

10) **Gillian:** The music--was a little livelier; it's danceable music.

11) **Kelly:** I don't know--I like the way he sings; I don't like his facial expressions but I like his voice.

12) **Carl:** The colourful set.

Question #2

What did you like least about it?

None of the respondents had difficulty identifying aspects which they disliked. Most objected to the explicit portrayal of sex and flesh via the clothing and choreography. Visual aspects were discomforting because of the gloomy atmosphere; the literal interpretation of the song and the artists' menacing facial expressions were also disliked.

Low Viewers:

1) **Jessie:** Well they put women down...Um, with the flesh and that.

2) **Michelle:** Well actually, I don't think they should have--they could have left out alot of the skin that they showed...sex sells, you know, that's probably what they were trying to--you know--but I don't think it was that bad.

3) **Tamara:** The performance--that's not, like, the dancing; the way that they danced, the whole thing...Just the way that the women were dressed--the costumes and how they were dancing, the choreography.

4) **Michael:** I just didn't like it. I didn't like what they were portraying--if I had kids, I wouldn't let them watch this...I don't think I was even old enough to watch this!...pornographic images, I guess.

Moderate Viewers:

5) **Beverly:** I don't know; it's hard to say--I guess there's too much sex things into it...[could have been less], in case kids are watching, you know...

6) **Gail:** Well the lyrics were not the greatest; and that thing they show at the end with that lady; and all those women's parts where they show all the stomachs and bottoms...the part where she's sitting there and she's got nothing on [the triangle]...like they don't wear much clothing and you see alot of them.

7) **Darcey:** The setting it was in, like the background looked like it was something--oh--dark and in the city and stuff.

8) **Mireille:** Least of all? It's hard to say; probably some of the parts where they directly--like they took the direct meaning of the song and like they emphasized the sexuality of it; it's kind of a sexual song, I'd say...[literally translated] some parts--just parts of it, 'cause the dancing, when they just dance, you know, then I don't really feel it then...Just the silhouettes on that blue screen; those two people standing behind that; or just the hand on the behind.

High Viewers:

9) **Sean:** The set-up, like the background, the setting up...the features, the physical features.

10) **Gillian:** The girls; the dancers were kind of climbing all over each other.

11) **Kelly:** I don't like the way he sneers up his face, and I didn't like the way they had not very much clothing on the girls, I think; well, like, that's the way the song is portrayed so I guess that's the way the video would have to be portrayed for it 'cause of the lyrics; but, I don't think that's really too necessary...I think they could have put a little more clothing on some of them.

12) **Carl:** I guess the singer could have been less--how would you say--explicit.

Question #3

In your opinion, what was the meaning or message of this video? What's it about?

There was little doubt as to the sexual message of the video, although this was articulated in different ways. It was frequently interpreted as selling sexual fantasies and giving permission for sexual activity. But interpretations of the intent of the activity differed for two viewers in particular; whereas Mireille believed that the video applied to both male and female desires, Kelly interpreted it as exploitative of women.

Low Viewers:

1) **Jessie:** Well, that's his style, I guess...I don't know; he emphasized the title, flesh for fantasy.

2) **Michelle:** Well, sex, I think...Selling sex.

3) **Tamara:** I think that they're trying to get across that go ahead with your fantasies, your sexual fantasies...like go through with it. Like everyone has fantasies, but what they're saying is--you know--this is the way you do it, just go through it.

4) **Michael:** Well just flesh for fantasy I guess; that was pretty obvious.

Moderate Viewers:

5) **Beverly:** Sex; just like fantasizing about sex and that...like how great it is and everything.

6) **Gail:** Um;...flesh for fantasy; I don't have any doubts about that. I don't know if there's really any message in it.

7) **Darcey:** Sex, I mean it was all about sex, the message was sex--having flesh for fantasy.

8) **Mireille:** Desires, basically. Yeah, 'cause it's not really just one type; it applies to both men and women, unlike Mick Jagger's video which was, sort of like, put the girls down.

High Viewers:

9) **Sean:** I'd say it's mostly about sex...it's kind of hard to say about that; I wouldn't know.

10) **Gillian:** Well, flesh for fantasy, just what he said...it's just like saying, "go out and have

sex--it's fun and why not"...just listening to the lyrics you can tell [it's a selling job].

11) **Kelly:** The message I got through was that basically he didn't really want to care about--he just wanted someone there to fool around with. I thought...'cause that's where the flesh for fantasy comes out; he doesn't really care who the real individual is; it's just someone who's there...just give me someone as long as they're good looking or whatever, but anything beyond that doesn't really matter.

12) **Carl:** I suppose the singer was trying to talk about...pornography..."flesh for fantasy" could also mean that flesh to excite another person...I know the artist and I know that he is quite radical when he thinks about these things...from what I think, that video was just for his album--to get excitement.

Question #4

> What was the predominant mood you were feeling as you were watching this video? For example, were you feeling happy/sad about it, tense/relaxed, or negative/positive about it?

Respondents seemed less certain of their feelings in response to this video. For some, the danceability of the music elicited positive, happy reactions, while others were tense and disgusted. Some respondents felt this dichotomy personally. Jessie felt positive but negative because of the portrayal of women, Mireille and Carl expressed similar dilemmas. Comments by Jessie and Darcey seemed to have an apologetic tone--for example, excusing the portrayals for the sake of rock and roll, or excusing them as being appropriate for people with such music tastes. These respondents appeared to be de-emphasizing their own initial negative reactions in favour of lip-service to a more liberal, or fashionable attitude. Low and moderate frequency viewers were less apt to describe relaxed and positive reactions than were high frequency viewers.

Low Viewers:

1) **Jessie**: Well I liked the video and he--I guess you could say maybe a good feeling and uh, a little bit negative towards it though...their portrayal of women and that...But, um, it was well thought out; it had a good beat to it and all that, and uh, there's nothing really wrong with it in that kind, and it's good old fashioned rock and roll, right?

2) **Michelle**: Like wow--like kind of like to dance--made me feel like dancing...happy and positive.

3) **Tamara**: I sure didn't feel positive about it...I couldn't say [negative] either, because, I don't know; like when I watched it, like before when I watched this video and I did not--I thought, "oh, he's a good

performer", and that's about it; and now when I see it and--I feel that it kind of left me feeling kind of disgusted about it a bit; not relaxed.

4) **Michael:** Well, I was a little bit tense--portrayal of skin and flesh and leather; it was an S & M message. I was feeling pretty negative.

Moderate Viewers:

5) **Beverly:** I don't know--I guess sort of tense, you know...if I turn on a video and it's someone I don't like--I don't even watch videos unless I like them.

6) **Gail:** A bit negative, and not exactly feeling that great about it; like he's not my favourite singer, his lyrics never really got me to listen to him; and his style I don't think is the greatest...I'm not impressed with his performance.

7) **Darcey:** I felt kind of tense 'cause of the way--well just what you were looking at. It's not really what I like--it's okay if you're into that kind of music; kind of negative feeling about it; it didn't do much for me, kind of tense with everybody dressed in black, black clothes, black gloves, black boots, and so on.

8) **Mireille:** Well I was happy 'cause that was the first time I saw the video, it was just interesting to watch it. I'd say I was tense because of all the different

shifts, like the jumping back and forth from Billy to the dancers and other things; and just the setting was so kind of gloomy and dark but also very interesting and mysterious.

High Viewers:

9) **Sean:** More relaxed than anything, it was a good video...I felt comfortable with it; listening to it...happy and positive.

10) **Gillian:** Kind of like a sexy mood--like do whatever you want; it doesn't really matter...it worked, it worked! If people watched it before they went to a party, they'd probably go and--well, it puts you in a party mood.

11) **Kelly:** I don't know; like it didn't bother me; like I was happy throughout the video...I wasn't tense; I was relaxed; usually when I watch them I'm always relaxed...I was positive.

12) **Carl:** Well; happy/sad about it...the set--I liked the colouring. But the sad part was the waste of human...just people...the way the dancers were dressed; they were kind of explicit; it's just that they could have expressed themselves a different way.

Question #5

> What feeling do you think the producer of the video or the artist was trying to elicit from you? How do you think they would want you to react?

Perceived intent of the producer included efforts to sell sex, and to sell Billy Idol and his image for purposes of record sales. Sean perceived a more global intent--that the video was reflective of modern life activity and a realistic portrayal of desires. Kelly seemed to be more analytical about the production, suggesting that the lyrics determined both the music and the direction which the video would take; i.e., to entertain males. Tamara implied that the intent was to get the viewers to admire Idol; this was the feeling of many other viewers as well.

Low Viewers:

1) **Jessie**: Well they were trying to emphasize Billy Idol's kind of sexy image, and basically Billy Idol, and...[selling] Billy Idol.

2) **Michelle**: Um, I'm not really sure; probably aroused or something.

3) **Tamara**: I think that they wanted to have the viewers see that this Billy Idol guy is really hot; and he is like--it's okay for him to have sex, or like this is what he's really into...I'm pretty sure, because um, well because, sort of almost like a hero, like he's--because they had him by himself, and all these

people were dancing--it's like he's the central figure...I know alot of people that do [like him]...he's a great performer for getting things across--like really hyping people up.

4) **Michael:** I guess it was almost brainwashing--to really get sex into your brain; the message was sex and more sex.

Moderate Viewers:

5) **Beverly:** Would like you to react with pleasure, sort of; like they'd like you to go out and have sex or something; sell sex.

6) **Gail:** Probably get you to go towards Billy Idol; like feel what he's saying and all that; and understand him or something like that--like, it's okay to do what he's doing.

7) **Darcey:** Well, I think they're looking for an arousal, to get your feet moving with the dancing.

8) **Mireille:** It gives you an impression that they want us to watch this video and then go out, like wait until 12:00, you know, midnight and then go out there and have an orgy or something...but, that also depends on the person, because like I wouldn't do it and I would think that that's not the way you're supposed to do it.

High Viewers:

9) **Sean:** Oh boy...Just showing basically modern life--how everyone's just out for fantasy or flesh, as they would say in the video, in the lyrics, the way that they talk about it, like asking "are you ready or not", "how do you feel later on in the night".

10) **Gillian:** Oh, I think they were trying to keep Billy Idol's image as a rebel and he doesn't really care what people think and he does whatever he wants. I think it was his image that they wanted to sell...'cause if he changes, alot of people won't--well, that's why people buy his albums, cause he's supposed to be a punker and everything, and he's cool...people dress like him or have their hair like him.

11) **Kelly:** They probably wanted you to react probably more to the music, and probably the lyrics are probably more set for the guys than the girls...I think more the music was set out for the words anyway, the music was more for the guys than the girls--I don't know how many guys actually listen to Billy Idol, but I know girls mostly do, 'cause they think he's good looking or whatever--I don't know, I just like listening to the music and going through the songs.

12) **Carl:** Well the producer would probably want to elicit excitement from the viewer to get them to go out and buy the album.

Question #6

How old do you think a person should be to see this video?

There seemed to be a tendency for high frequency viewers to be more lenient in their discussion of age appropriateness: Sean and Carl both initially believed that any age could watch the video, but Carl later qualified his decision when imagining his own children as viewers. Sean and Carl tended to express a defeatist attitude in terms of justifying their decision; but most respondents clearly believed that its explicitness rendered the video inappropriate for young viewers.

Low Viewers:

1) **Jessie:** I'd say about the same age as before--12 or 13...you don't want little kids to get kind of bad ideas...(pause)...'cause they might not be able to handle it.

2) **Michelle:** About 14 or 15, cause it does promote sex, and I think, you know, well at least somebody who's--you know--knows what sex is and someone who won't--won't like be influenced, like really be

influenced by running out and "gotta have sex", 'cause they saw this video.

3) **Tamara**: Oh no--I don't know how to answer this because I could say 13 and I could say 18, 'cause there's so many kids out there that have different ideas, and...I would say 13 because when I was 13 I know I could watch this video and think nothing of it, but others would probably get the meaning across...depending on [personality] and their lifestyle, I guess--takes in everything...but if I was a mother I would not let my 13 year old daughter...or son...see that; I mean I can't really force them, but I would not like it...18 year olds, that would be okay. Except there's alot of 18 year olds out there that are immature, ya know; but by that age you should be able to. But generally I'd say about 16 to watch something of this nature.

4) **Michael**: Well, I just wouldn't want my kids to watch it; I don't think kids my age are old enough...well, maybe older teens--16, 17, 18, can handle it.

Moderate Viewers:

5) **Beverly**: I don't know, it depends; cause I know some younger kids who'd see this and it wouldn't affect them, but then there's others that it would, right? I think they'd start going out and have sex; 'cause I

babysit, right, and so it depends on the kids, you know, so I really couldn't say. But you know--definitely younger kids...there's too much sex involved...I'd say about 8, 9, or 10.

6) **Gail:** Around my age--15 or 16; 'cause it could really influence young children.

7) **Darcey:** I would definitely put a restriction on this one--it's kind of hard to think of 6 or 8 year olds watching this one...maybe a 10 year old...It's just again the sexual sort of meaning to the video--I think it gets kids really hyper. Like I babysit, and we get MuchMusic and my little brother gets up and starts dancing to them; or I'll say it's time to go to bed and he'll get mad cause he's wrapped up in this video, then he'll sing the song all the way up the stairs or in the shower--it drives me crazy.

8) **Mireille:** About 16 again...Almost the same reason as for the other video, the sex that's being involved in it and um, you know; otherwise if a person would be younger then they would take it differently and they probably wouldn't be able to judge it properly; to take --you know--to think properly about what they saw.

High Viewers:

9) **Sean:** No age limit...if they can play it on TV then I guess you're going to have to see it; you don't have to be older.

10) **Gillian:** Well, I don't think they'd understand the words, so the words don't really matter. But for the rest--it's just the same as most of them except this was worse, with hands slapping the bums and everything. I don't think older people would like it anyway--around age 13, I think...a little kid wouldn't understand the lyrics, but if he saw the pictures that's not really too good for little kids.

11) **Kelly:** Um, I don't know if I'd let my brother watch it...6 is too young; I'd say maybe about, say after 10...Well, 'cause little kids they run around and they ask so many questions; like, "why isn't she wearing any clothes?"; so, I don't know, I think until they're older to be able to just sit there and just watch it; but the kids don't really understand the lyrics anyway--they just see it for the visual effect and for the music...so they're just basically there for the--what can keep them busy.

12) **Carl:** I can't say, 'cause there's nothing you can really do to stop anyone from watching it...if it was my kid I wouldn't let him watch it, no...at 16 perhaps.

Question #7

Would you please repeat, or recite, some of the lyrics of this video.

The chorus was once again the most easily recalled aspect of the lyrics. But the task of recalling these lyrics seemed to elicit considerable resistance from Michael, who could not even bring himself to think of the lyrics; and considerable discomfort from Carl, who could not recall the words past the title.

Low Viewers:

1) **Jessie**: Well, "Flesh for fantasy, face to face, and back to back", and well he's saying, "we want, we want, we want" all the way through it; then "Flesh for fantasy".

2) **Michelle**: Yes, cause I know them--I have all his records; if I didn't, I don't think I would have listened to the lyrics 'cause I was watching the video.

3) **Tamara**: "Do you like good music, do you like to dance, are you experienced, flesh for fantasy." Oh there's one thing he said in there that really--oh, can't think of it--I don't know.

4) **Michael**: "Flesh for fantasy," that's all...That's all I care to think about. I don't even want to bother with it--I just don't want to think about it.

Moderate Viewers:

5) **Beverly:** Okay, there's "Flesh for fantasy; and do you hear the music, do you like to dance, can you feel my sex so tight" stuff like that. I hear the lyrics when they're audible; but with Tina Turner and Heavy Metal, half the time they just screech so much that you don't understand what they're saying.

6) **Gail:** Some of the words are hard to understand; well, he kept repeating that, "flesh for fantasy", something about "night", I can't remember, I didn't understand very well.

7) **Darcey:** "Face to face and back to back; you see and feel my sex attack, hanging out at a body shop at night", then it repeats; "Flesh for fantasy, we want flesh for fantasy."

8) **Mireille:** "Flesh for fantasy"--the only thing that stayed in my mind was the chorus...um, there's this part where they say, um, "face to face"--it gets after the chorus and it's a really nice transition.

High Viewers:

9) **Sean:** Okay then, "Face to face; back to back, can't you feel my sex attack" then there's the repeating words, "flesh for fantasy", um, "how do you feel after midnight", I'd say that's about it.

10) **Gillian:** "Face to face; and back to back; you see and feel my sex attract, flesh, flesh for fantasy," that's all I know.

11) **Kelly:** Okay, well the whole chorus, it's, "Face to face, and back to back, you see and feel my sex attack, flesh, flesh for fantasy", then something about, "it's after midnight; you're daddy's little girl; how's this--something--for sex", I don't know exactly.

12) **Carl:** No, I can't say that I can; just the title, "flesh for fantasy".

GENERAL QUESTIONS

Question #1a

> Some people, after they hear a song on the radio, are surprised at finding out what the video of the song is. Is the video of a song usually what you expect it to be?

Respondents seemed divided in their ability to predict the videos from the song. Tamara and Michael reported that they are often not surprised by what they see since they can anticipate the style of the video from past experience with the artist. This was clearly articulated by Gail, and Kelly agreed with this insofar as Heavy Metal videos are concerned. Kelly conceded that the visual aspects of other videos--in the Top 40 category--were unpredictable, but was confident that the themes of this type of music could be predicted. Carl, on the other hand, usually expects more from the visuals than he actually gets--probably a function of the fact that the imagination is not limited by the same financial constraints as is the actual production.

Michelle, Sean, and Gillian were quite certain that they could not predict the video production for various reasons. Sean reported being frequently surprised at the artists' interpretation of the song, since it usually differs from his own. Michelle expressed surprise at what the group actually looks like; other respondents could not give definite yes or no answers to this question, but suggested that their own success rate at predicting videos is about 50%.

Low Viewers:

1) **Jessie:** I'd say about 50/50; sometimes I'm quite surprised and sometimes I'm not... Well it's usually what I think about--well when I see the video, it's usually what I thought about when I hear the song; but on the other hand, in about 50% of the time it's in a totally different situation, seeing different characters.

2) **Michelle:** No; want me to give you an example? Like, it's also the appearance of the group, 'cause you know, you listen to them on the radio and you picture them a certain way and then they're totally different from what you expected; like, you know that "Life is Life" video by Opus? See, I pictured them being new wave or something and when I saw them they looked like a bunch of folk singers--like they've all got moustaches, you know.

3) **Tamara:** Most songs I hear on the radio and see the video I'm not surprised; 'cause if I hear a Heavy Metal song I know what to expect from the video; or Madonna--I know what to expect. If you know the artist

and, you know, you can anticipate what the video will be like.

4) **Michael:** Yeah, usually--like some of the Sting songs, like the Russians--I could kind of predict that; I wasn't sure, but I knew it would be kind of like that. He portrayed it really well, the message he was trying to get through there to the Russians and people.

Moderate Viewers:

5) **Beverly:** Well, half and half, because--I don't know--alot of times I see the videos when I hear the songs, so I guess usually, yes. Like sometimes you're just kind of stunned at what the video's about, 'cause you didn't think that's what the song would be about; but it doesn't sometimes.

6) **Gail:** Yes, because you know what the video's like if you know the artist and you've seen their videos, so if you hear a song, you get an idea of what the video's like...cause you know their style.

7) **Darcey:** No--like the one by Arcadia called "Election Day", it wasn't really what I expected--sometimes they're not really related to the song at all.

8) **Mireille:** It's about 50/50. Like um, basically, once I get to know the singers or group I know what to expect of them... *So I can sort of predict what kind of*

video they're going to have. If it's someone new or someone I just don't like and I happen to watch the video sometimes I'm really surprised.

High Viewers:

9) **Sean:** No...I think the main difference would be according to the lyrics--like how I understand the music would be, then I see the video; somebody else's viewpoint...and the way I hear the song would be like okay--this is what would happen, and then the video comes on and it's completely different from what I thought.

10) **Gillian:** No, it's usually different than I expect it to be.

11) **Kelly:** It depends on what type of music--if you're listening to Heavy Metal, which I do sometimes, those videos are basically alot of people walking around, dancing, or usually on tours and stuff like that; they show, like, their live tours and there's very few of those videos that come out and they have a theme that they show behind them. I know Loverboy has one--I can't recall the name of it, but they actually show the theme behind the song which I was quite surprised, they just didn't go up on stage and whatever... You can predict the Heavy Metal ones 'cause they all just

basically come out and present it. There's the bee-boppy ones in the Top 40; they come out, like, if you listen to the lyrics, you can't predict the visual aspect that they're going to get, but you know the theme behind the song, I can sort of pick some of them out--not all of them...the theme is not surprising, but the visuals might be.

12) **Carl:** Well, I have a wild imagination, right. I like special effects; and some of the videos, they're not as "special effects" as I thought it would be.

Question #1b

The next time you hear that song on the radio, do you find yourself thinking about the video to that song?

For most of these respondents, audio airplay of the song usually trigged the visual replay of the video to that song. In fact, one video made such an impression on Beverly that she was able to recall it in graphic detail, and reported a full recall of this sequence each time she hears the song. But a few did qualify their answers by suggesting that personal emotive priorities occasionally take precedence, and they find themselves concentrating on their mood states rather than on the video. Sean and Mireille revealed a minor dilemma; it seems that mental recall of the video occurs most assuredly when they dislike the video. Darcey implied that the airplay of a song does have associative value, and if he doesn't recall the video, he at least recalls where he last was when he heard the song.

Low Viewers:

1) **Jessie:** Definitely.

I: So even if you had one image in your head before you saw the video, after you see the video it's the video replay that you picture?

R: Yes.

2) **Michelle:** Yes.

I: So even if you hadn't seen the video the first time you heard it; the next time you see it after the video, are you imaging the video?

R: Yes.

3) **Tamara:** Yes...

I: So, for example, if you were to hear the songs of these videos I played today, you'd picture the videos?

R: Yes.

4) **Michael:** Yeah, sometimes. I guess I do think about the video...I think about whether or not I've seen the video and what it's about.

Moderate Viewers:

5) **Beverly:** ...Sometimes, I guess usually if I know the song. If I'm like in a good mood or something I'll

just sing it--I don't usually think about the video...well, this one song I always do. It's "Mona and the Children"; it's really weird--like I didn't listen hard to the lyrics when I heard the song, then I saw the video and it was about this girl in Pakistan or some country where the war is going on and she's teaching these children, and these army men came in and took her away, and they told her to give up her faith or they'd kill her and everything. Like they showed this person in a concentration camp and this bloody foot walking down this hall, and then they showed her saying that she won't give up her faith; and then they showed putting her up on this thing and they just show her kiss the noose, right, and put it over her head--but they don't show--that's all they show, right, and then they show her grave; and it's a true story. There's nothing really gross in it, the only part is a bit of blood coming from that person's foot; but just like I didn't really know that that was the real meaning of the song until I saw the video.

6) **Gail:** Yes, I do. 'Cause sometimes it's a really good video and you hear it and it makes you start thinking about the video...but sometimes you're thinking, if the

song has to do with real life experiences, you're thinking about that instead.

7) **Darcey:** Yes, usually...either that or the last situation I heard it in--like say I was driving and I heard the song on the radio, then I come in and hear it later and I think about where I heard it and what I was doing while I was driving...but if I've just seen the video, I've got that image.

8) **Mireille:** Yes...yeah, 'cause it reminds me of the video, and I say, "oh, I love the song but I hate the video", so I'm thinking of the video anyway...Yeah, let me just think...Always--even though I don't like the video.

High Viewers:

9) **Sean:** All the time, any song I listen to...[but] it's usually the ones that you don't like that stick in your head.

10) **Gillian:** Well, maybe if it was right afterwards, but maybe not if it was tomorrow. Right afterwards I would, if it was just previously, you know; if it was right after I left here, I'd see the video...otherwise, not unless someone was talking about it or something.

11) **Kelly:** If I've seen the video, yeah, I do think about it. Sometimes if I've heard a song and I haven't seen

the video, I'll think, "Hm, I wonder what the video's going to be like," and then I'll watch it and I'll compare it to the song without watching the video.

12) **Carl:** Yeah; most of the time.

Question #2a

Some people say that they don't even listen to the lyrics of songs. Do you usually listen to the lyrics of songs?

For some, both music and lyrical content are of importance to liking a song; such that boring, repetitive lyrics can ruin good music, while good lyrics can be overlooked if the music is not worth listening to. Whether or not respondents listen to lyrical content seems to be dependent on personal likes and dislikes, as was indicated in the personal summaries of each respondent. All of the high frequency viewers seemed to place a fair amount of importance on the lyrics, possibly because they are more serious and critical music connoisseurs. But often, attentiveness to lyrics depends on the situation, as Beverly explains. But for those listeners interested in ascertaining the meaning of the song, the lyrics are attended to.

Low Viewers:

1) **Jessie:** There it's a "sometimes" again. It depends basically what they're talking about; if it's kind of a

general lyrics, where they talk about the same thing all the time, then I probably won't listen to it. But if it's something like Bruce Cockburn for instance, where he puts alot of political issues in his songs, then, uh, I might listen to it.

I: Okay, so if it's really repetitive, then you don't tune in?

R: Yeah.

2) **Michelle:** Sometimes--especially when I know the lyrics so I can sing along, but not usually.

3) **Tamara:** No, I don't...just [to] the beat, 'cause I like to dance...like I'm not interested in lyrics, I'm interested in if there's synthesizers or something; I'll get excited about that--like new effects or something.

4) **Michael:** Oh all the time. It's music first for me, but if the lyrics are bad, I won't even notice the video--like "Rock Me Amadeus", it's so dumb.

Moderate Viewers:

5) **Beverly:** It depends on whether I like them or not--like if it's anybody I don't care about I just--like if I'm at a dance or something I won't listen to the lyrics; I just dance. But if it was somebody like, you know, that I listen to and have

their tapes and I know their lyrics then I do listen; but if it's Heavy Metal or Tina Turner, like inaudible half the time, I just don't listen to it.

6) **Gail:** Yes, well, the first time I might just listen to the beat of the song and maybe the second time I hear it I'll listen to the lyrics...'cause I don't really nitpick for the lyrics of the song.

7) **Darcey:** Well, the first thing I listen for is the melody, rather than the lyrics.

8) **Mireille:** Yes usually; like sometimes like Corey Hart, I can never understand what he's saying anyway, but it makes it so much easier, and--I don't know--so much more interesting to listen to the song when you know the lyrics--you can sing along, you can relate to it and you can find out what it means.

High Viewers:

9) **Sean:** Yeah, that's where I get the main meaning of the song from.

10) **Gillian:** Yes, I do.

11) **Kelly:** Yeah, I do.

12) **Carl:** Yes I do...but more on the [radio or the walkman].

Question #2b

Do you find it easier to figure out the lyrics of a song after you've seen the video of that song?

There was little doubt for most respondents that the video could be of assistance in deciphering the lyrics of songs, either through watching performers lip-synch the words or with the help of visual cues. Lyrics were not necessarily easier to understand in cases where the visual story seemed to be disjointed or too abstract to follow, as Gillian pointed out. Carl reported concentrating on the lyrics when he hears cassette recordings of the songs (especially on his walkman tape player), rather than during video play.

Low Viewers:

1) **Jessie:** Yes I suppose, 'cause you usually pick up more what they're saying in the lyrics; you um, when you hear it on the radio, you might overlook certain lyrics but they might emphasize those lyrics on the video.

2) **Michelle:** Yes, I suppose; always.

3) **Tamara:** Oh definitely, most of the time.

4) **Michael:** It's a little easier; not much easier.

Moderate Viewers:

5) **Beverly:** Yeah I guess so; like when you see the mouth shapes alot of times, like I listen to a tape and try to figure out the lyrics and it just makes no sense, then you watch them on the video and you see them mouth the words to them and it's a little easier.

6) **Gail:** Yes, if you hear a song and you can't really relate it to anything that's happening, and if you don't really understand what's going on, then you see the video it might act it out and all that, then you'll understand.

7) **Darcey:** Sure, 'cause you've got the image, that's going to help people understand the song more.

8) **Mireille:** Yes, sometimes I might just watch their lips.

High Viewers:

9) **Sean:** I don't know, I probably have more time listening to the song than really looking at the video, so that's where I figure most of the lyrics from...[but] if I heard the song and the video, and the video and the song have the same meaning that I thought the video would have, sure it would help alot.

10) **Gillian:** No, not always. Alot of videos don't make sense at all, and they're just to show the band or whatever--they don't make any sense.

I: It depends on the video then?

R: Yeah, because, um...have you heard of U2? Well, they're my favorite group and all their songs are anti-war; they don't ever have any love songs or anything and their videos mostly pertain to that--they help you figure out the lyrics but alot of them are just little pictures here and there of everything and they don't usually help me figure out the lyrics. It depends on what group it is--there's so many different kinds of music.

11) **Kelly:** I don't know, it depends--if my television isn't in front of me I'll listen to the radio, I can pick them out--sometimes it's harder because they're kind of slurred or whatever, but the video does help sometimes 'cause it puts the pieces together, the ones you can't figure out...I think that the videos would help show the words, yeah.

12) **Carl:** Well watching the video you get the idea but the lyrics don't come later 'till I listen on audio tapes.

Question #2c

Do you find it easier to figure out the meaning of a song after you've seen the video of that song?

Videos are apparently usually of assistance to finding out the meaning of a song, except where the storyline does not follow the lyrical content. This is usually the case for Heavy Metal videos, as Gillian discussed. It is interesting that Tamara and Beverly imply that the video presentation of the song is the correct interpretation, while others acknowledge that the video is just another interpretation, not necessarily the only correct one. Kelly referred to the consequences of these attitudes through her own implication of the loss of the imaginative process once the video is seen.

Low Viewers:

1) **Jessie:** I usually don't apply the lyrics to the video, but yeah, I suppose. Well you could see how you would see it, the lyrics to that song, and you see how they would see it when they made the video... And then I guess you more or less get the point of what they're trying to get across.

2) **Michelle:** Sometimes--it all depends on the video; because sometimes you see the video and it's totally off topic from what the song is.

3) **Tamara:** Oh yeah; it helps clarify what the song means most of the time.

4) **Michael:** I guess you can interpret what the writer was trying to get across--some, like some videos, they give you a little more information.

Moderate Viewers:

5) **Beverly:** Yeah, sometimes; I guess so...sometimes you get the wrong idea until you see the video.

6) **Gail:** Yes, like some of the Chicago videos, you listen to it on the radio and you like the songs then you see

it on the video and it's more indepth, so you can understand it more.

7) **Darcey:** Yeah, cause lots of times you hear it on the radio and you get a meaning, then you see the video and you find that you're along the same line, but how they present it is more extravagant.

8) **Mireille:** Yes, or um, if I feel; like sometimes the melody can sort of give away the meaning of the song; like not only in the lyrics, somehow; I don't know how it happens, but like I can see, if the video's related to the song, it helps me.

High Viewers:

9) **Sean:** Yes, it's easier.

10) **Gillian:** No, because there's all those Heavy Metal songs; they're so stupid--I hate those. I turn them off whenever they're on, 'cause they're just--they're singing about; well, they have words but all they show is girls walking around half-nude, you know. So that also depends on the groups too, alot.

11) **Kelly:** Definitely, yeah, their meaning of it anyway, 'cause if you haven't seen the video, you have your own interpretation of the song and your mind can wander alot more--once you've seen the video, you know what they're thinking, what they want presented.

I: So again, when you hear the song, you think of the meaning they've attached?

R: Yeah, exactly.

12) **Carl:** Sometimes, yes, in some videos.

I: What does that depend on?

R: Well, that's a good question. The meaning of the story is probably portrayed in videos and is easier--it shows what the artist is trying to show you.

I: Okay, so that would be different from say a concert video, where just the band is playing?

R: Yeah.

Question #3

What do you think, or what do you feel are the most positive things that music videos give us?

Positive aspects of music videos include benefits for artists in terms of publicity and increased sales, provision for entertainment and creative insight for viewers, diversion and escapism from less likable activities. Darcey seemed to capture the essence of all that videos provide in his description of video networks as "visual radio."

Low Viewers:

1) **Jessie:** Well they give us insight, of course, and it's basically to get higher record sales, 'cause they can't always make good songs, 'cause if they're starting out and make a song, it's kind of really hard to tell if

it'll become a hit or not, so they use video to back it up.

I: So it's done positive things for the music industry?

R: Not necessarily.

I: For the selling industry?

R: Well in terms of radio, it's really really destroyed it almost, because the songs that you hear on the radio, it's more or less what people want to see of the rock groups, not what they want to hear anymore; so, the video industry--it's done alot for it, but the radio industry, I think it's more or less controlling the radio industry. If the video station plays alot of a certain video, then the radio station will have to, otherwise people won't even listen to the radio.

2) **Michelle:** They kind of let you relate to the artist in a sense, you know.

3) **Tamara:** A chance to see creativeness; and it definitely helps the performers as how people see them...and publicity.

4) **Michael:** Well they give you a view of the band. Actually, they show videos when they're in concert, so it promotes their song quite well--it promotes their

concert; it makes you want to go out and see them in concert.

Moderate Viewers:

5) **Beverly:** Entertainment--that's about it.

6) **Gail:** They might get you off of your problems, like you see a video and you won't think of your problems or anything...it puts you in a fantasy situation so you can just forget about life and you just look at the videos.

7) **Darcey:** They offer entertainment--that's one; it's just a visual radio, where you can hear the song as well as see it; you can get the meaning that they want to put across.

8) **Mireille:** ...Positive things, um...we get to know the singers; and, well, it adds a new dimension to the song, I think, 'cause you can see the song. And sometimes it might um, or you can learn different things from songs and if sometimes you don't learn as much from just listening to it as watching it; let's say the song by Bruce Cockburn, where he's saying about the rocket launcher and he kept letting you see different parts of the world and things happening.

High Viewers:

9) **Sean:** I like them to pass the time when I'm alone; it gives the song more of a pizzazz. The music to me always sounds better by watching the video than listening on the radio.

10) **Gillian:** Well to me, they just make me--I just have to sit there and watch--I don't have to think about anything; I can just relax and listen to music at the same time.

11) **Kelly:** Most positive things...well, I think it's a good breakthrough in technology that they can show you everything, and they really show the feelings of the singer and how they want their stuff presented because, opposite to what I just said before, sometimes the meaning doesn't really come through and if they can present their meaning the way they want it, you know, you can benefit from that...I know some artists don't want to do videos because they want people to interpret their songs the way that--they want the public to interpret it. I know I read an article in the paper, that someone was complaining that they just shouldn't have any, but I think that's wrong too...Debra Harry said that she won't do videos because she wants people to interpret the songs the way they want to.

12) **Carl:** Some music videos give us interesting ideas; interesting--they try to present an idea from the artist.

Question #4

What do you think, or what do you feel, are some negative things that music videos give us?

Negative aspects relating to personal distraction were of concern to some viewers; that videos infringe upon one's own creative interpretation was recognized as negative by Michelle; and Carl found them to be distracting from other responsibilities. Jessie's concerns related to the threat to the economics of the radio industry, and the fear that videos have come to dictate the program content of radio. All other viewers commented on societal concerns--concerns about the potential influence of sexist and violent content on young viewers, or even on viewers their own age. Respondents were careful to limit their criticisms to only this type of video rather than to all videos in general.

Low Viewers:

1) **Jessie:** Well people hear things on the radio and they don't really pay that much attention to the thought in it. When they see it on the video screen, then they might think differently--they might see a different point...and they're negative for the radio industry.

2) **Michelle:** Doesn't really leave much to the imagination.

3) **Tamara:** They definitely show--some of them show negative situations--you know, where they relate messages that are not positive all the time...concerning sex, and what the world is like; because people see something on a video and say, "oh yeah, that's what it's like and it's always like that--that's what the world is like" sort of thing--especially for teenagers, 'cause they're going through experiences and they kind of--like the videos influence their decisions.

I: Okay; you're a teenager, do you perceive that videos could have the possibility or potential to influence your perceptions?

R: Yes~~. I~~ cannot say that the way I am feeling now, but I'd say if I'm in a down in my life.

4) **Michael:** Well, just like this one; it's too explicit and stuff like that.

<ins>Moderate Viewers</ins>:

5) **Beverly:** Well like for the younger kids, for everyone actually, like you know, like sex, they try to pressure sex upon you, right; and maybe it's on the Heavy Metal videos more, like drugs and everything.

6) **Gail:** Well some of the male videos, they show women as nothing really--they just, you know, toss them aside in some videos...you know, like some of these songs--like some of them have violence in them and influence small people.

7) **Darcey:** It would depend on the type of video--if it was a Heavy Metal band I would say the violence and the sexual theme, 'cause then the kids want to be like that...and the Heavy Metal ones have alot of violence and sexism and some Punk ones too--like anarchy and S & M stuff. It just doesn't make sense--it might make sense to those people, like the political message and stuff, but I don't think so.

8) **Mireille:** If the song, let's say, if the song's got some meaning that I don't think is good and the video emphasizes that, it stays in my mind longer even though I don't want it to...at least for sometime and then you have to watch Sting again to get back on the track!

High Viewers:

9) **Sean:** I find there's a great deal of sexism between males and females in videos--that'd have to be the biggest thing...alot of them have to do with violence too, I find. Well there's violence against other

people, unnecessary violence; they're things you really don't have to do on the video.

10) **Gillian:** Well, to alot of people, they make people think that--just like if you watch it and try to relive what was on the video, boys watch it and think, "well, I'm going to act like that guy and maybe the same thing will happen to me", and they think that life is like a video but it's not really...they influence everyone, but some people to a greater degree.

11) **Kelly:** I think the violence, like when they have videos where they're doing really violent things, I don't think those kind of ones should be shown, and I think that if they're going to show the video they should at least clothe the people decently. Like to show a point is okay, but don't go into the extreme for showing that point.

12) **Carl:** They tend to be distracting [from] other things, like if you want to do your homework and you had to decide, if you're watching a video--and you say, "okay, I'll watch one more."

Question #5

Lately, there has been alot of controversy about the content of some music videos. Some people believe that videos contain too much violence; that is, that some videos inappropriately show people being too aggressive toward each other or even toward objects. What do you think about this?

Most viewers acknowledge the existence of violence in some videos, but they were again careful to explain that such violence was largely limited to certain types, with Heavy Metal videos being most frequently accused. Although Jessie is himself a Heavy Metal fan, he agreed that there is too much violence on the screen but excused it for purposes of "effect," or interpretation. Sean and Mireille expressed similar beliefs--that in some videos, violence is necessary to deliver the viewpoint of the artist. These students seem to be suggesting that videos are a medium of communication for the artist, and as such, violence is a legitimate form of artistic expression. Michelle, Michael, Gillian and Kelly also tended to excuse the violence by emphasizing the stability and social intelligence of the viewers. Some exercised their own self-censorship by turning off violent videos or avoiding Heavy Metal specials, such as the MuchMusic "Power Hour".

Low Viewers:

1) **Jessie:** Yes, some videos are quite violent, but usually those people, I think, who make violent videos are usually trying to more or less make a break in the system, like the regular life of people; and then they're just trying to see how life could be if

everyone did things differently, and uh...that's just kind of general...and, when they, um, show people in a house or something and they're messing everything up and they're just enjoying themselves and having a great time; they never show anyone cleaning it up after, but they seem to see that as being alright, to have a good time.

I: But you mean they don't show you the consequences?

R: No.

I: So you'd agree that there are some videos where there is too much violence?

R: Yes, but there's nothing really wrong with it--it's to create effect.

I: Okay. The examples you gave were pretty well examples about violence toward objects or things. How about violence toward people--do you see much of it, or what do you think or feel about that?

R: Um, there's discrimination, but it's not too often that they show other people killing; just like sitting there and shooting at people or something. There's discrimination, but then of course if you have any kind of video then you always have discrimination and in Sting there's not really much discrimination, but any video you make you always have to worry about that.

I: So you're saying there is some violence toward people, but it's mostly discrimination; and would you say that that's also for effect?

R: Well they're trying to catch the attention of a certain group of viewers.

I: So it's alright for entertainment?

R: Yes.

2) **Michelle:** Well yeah, you do see alot of that in videos; but I don't--I can't think, if you're mentally sane, that they'll influence you if you know right and wrong; it's just entertainment, I suppose.

3) **Tamara:** I'd say yes, for Heavy Metal bands, so yes for some videos.

4) **Michael:** I think mostly the violence is contained in the Heavy Metal ones; I think it's mostly how the person is--if the person goes over the edge watching a Judas Priest video; I'd say that's a sick person to begin with.

I: So you'd agree there's violence particularly in the Heavy Metal videos?

R: Yes, but it just depends on how it affects you.

I: Aside from the Heavy Metal ones, do you think there's a high percentage of violence in the videos which you see?

R: Not really.

Moderate Viewers:

5) **Beverly:** Depends on the video; some videos do do that...I guess alot of Heavy Metal ones would show more violence--they have alot of rebel things, against parents and everything in most of the videos--like that one by Quiet Riot, or whatever group; "We're Not Gonna Take It"?...and now everyone's said that, you know...Like they tend to look like--you know, they got their hair, the guys--all long, and their jean jackets are all ripped and colourful...But Twisted Sister's not so bad because I saw them having an interview once and they said, "if you listen to our lyrics, we're not talking about drugs and sex and stuff," they're saying that they're one of the more calm Heavy Metal groups.

6) **Gail:** ...I think it's true--some videos are just violence throughout it and I don't think that's very good, 'cause you get alot of MuchMusic in the homes sometimes; and little kids will see this and they can be influenced by what they see 'cause they're so young...if a little boy, age 5, sees a video of these men beating up on a woman or something he might think that's all right, you know; like he might beat up his

sister or something...like they'll treat it as a role model...about 60% of the [ones I see contain violence].

7) **Darcey:** I think they're right--it just depends on the kind of video...[there's] a band that destroys a house while they sing along--it's really dumb--but there are alot of people who stamp all videos as violent because of these ones...certain types, even of the ones you see in the mainstream, but alot are okay; I think there's more sexist things than violence...I'd say less violence [less than 50%] 'cause alot of videos are now turning to just stage performances; or if they are violent, I just don't watch them.

8) **Mireille:** It depends on the kind of music people watch, or listen to; 'cause I tend to think that the people that I listen to are kind of--like I don't listen to hard rock or Heavy Metal; sometimes they've got really nice songs and I like the song but I don't really watch their videos, because I can't stand--you know--they are violent; [Heavy Metal] is violent, yes; but the others, it depends on the message they're trying to say, sometimes like otherwise it would be just too mellow and it wouldn't make the point, but sometimes it just--like they overuse it, that's true, so it depends; I can't just say yes or no--it

depends...I'd say about 75% [of the ones I watch] are non-violent...but that's after the controversy; somehow they're sort of limiting the violent videos.

High Viewers:

9) **Sean:** It'd be on the song or band that's doing it; how they produce the videos--like, right now I'm listening to Till Tuesday on my walkman--all their videos are the same; I haven't really seen any that are violent, except for one song, "Love in a Vacuum"; that was just basically the friends of the band being mad at each other 'cause the lead singer got all the credit but, I don't know, I think the aggressiveness mostly has to do with who's doing it.

I: You said before that yes, you do think there's too much violence on videos, and now you've just described a case where the aggressiveness almost seems understandable. Can you say more about that?

R: Well...some cases there has to be violence for anything to be done; but mostly it's the artist--how they viewpoint their videos to be.

I: So it depends on how the artist needs to get the message across?

R: Yeah.

10) **Gillian:** Well I agree with that; there's alot of them like that--just like those Heavy Metal ones, I hate those, they're so ridiculous cause they're always showing guys smashing their guitars, and you know, just stupid...It can--it affects people, but not as many people as adults think. Like they think it affects everyone who watches them, but it doesn't; just a few. That's why I phoned you, because my dad said, "oh you just watch them and you're going to go out and kill yourself." You know, I think that's so stupid because it doesn't affect everyone, just those people that are stupid enough to believe in them.

11) **Kelly:** I think those videos, if you can handle them, fine; if you can watch them and understand that it's just a video, then it's not--you're not going to be like this just because the video's doing stuff. Like I know some people, they really get into their music; they'll be like the music; and I think, with that kind of music if that's the way they're portraying it you could have some pretty disturbed people..[need to] leave it in the music world...[it depends on age] because I notice like, with little kids, if they watch a video where people go around and destroy things and they hit people, like I know they'll run around the

house after and they'll hit things, and because they've seen it and they think that's real; like, you know, it's just like if little kids watch cartoons where they're beating up on each other then they'll do it...the cut off age [is] maybe 12-13. I think it should be older for the really violent ones, even if they should even be watched at all.

12) **Carl:** Violence--well, I don't watch too many videos with much violence in them...I turn them off...[there's] not alot of them.

Question #6

Another issue we hear alot about lately is that music videos contain too much sexism; that is, that they display negative images or poor treatment of women. What do you think about this?

Sexism was believed to be more common in videos than violence, and accusations of sexism were not limited to Heavy Metal videos. Jessie was consistent in his belief that such expression is necessary to create the effect desired by the artist, but the other respondents were somewhat less forgiving. Michelle, Michael, Gillian and Kelly (all of whom earlier de-emphasized the impact of violence) expressed their concern regarding the impact that sexist videos could have on the viewers. Kelly initially seemed to express considerable anger and disgust at the predominance of female exploitation but eventually shrugged this off and reported not being bothered by them anymore. Her comments have hints of the passive acceptance attitude of Carl, who believes that this is the way of society and therefore nothing can be done about it.

Low Viewers:

1) **Jessie:** Well it's true. Alot of videos do that, and it's again to create effect.

I: I'm wondering how acceptable people think it is--that it's for effect--like, do people excuse it since it's just a music video?

R: Yeah, most people do. Most people see it, they don't take immediate action; but some people overdo it just a little bit more than others.

I: By "overdoing", you mean they use more of it than they need to?

R: Yes, and then the people who don't use very much of it, they don't create much of an effect, and I think maybe this has changed people's lifestyle.

2) **Michelle:** I think that's true, yes; I think it's true...I think sex influences people alot, you know, when they see films, [more than violence]...like I don't think that means you're going to go out and beat up women or anything--to a certain extent; like I don't

think that, if they show mistreating women on a video, I don't think some guy is going to go beat up his wife or something...it would affect the guys more...I don't know.

3) **Tamara:** Oh, I think that would be in most videos, not just [Heavy Metal].

4) **Michael:** There's one Motley Crue video where they show this woman being caged up. They're just trying to sell sex, I guess; and it works...they're showing that males are dominant over women, putting them in cages...there's more sexism definitely, [than violence]...for sure in [Heavy Metal ones], there's also sexual violence in them and satanic images.

Moderate Viewers:

5) **Beverly:** It depends on the video again, cause you know, alot of them--but the ones I watch don't really--like mostly Brian Adams ones, Mister Mister and Corey Hart; that's who I like. They're not, you know, but maybe other groups do, that are more stuck on sex.

6) **Gail:** It's true. Some videos don't show it, but some do; like some of the Heavy Metal music definitely shows sex...about 60% [of the ones I watch] show sexism.

7) **Darcey:** More sexist things than violence...about 50% of [the videos I watch].

8) **Mireille:** I agree with it. Um, like um, again it depends on the group. Like Mick Jagger I can always expect some kind of woman there and him either being totally over her or totally rejected if he doesn't like it; but others are--sometimes it's the other way around--I can't give you an example but sometimes the women are the strong person, like, well for instance, like Tina Turner with Brian Adams when they sing, "It's Only Love" or something, like she seems to be the dominant person there, and he sort of like, "yeah, I'm there, I'm following you"...I'd say 50% [are sexist] videos.

High Viewers:

9) **Sean:** Yeah, alot of them. We've already [discussed this].

10) **Gillian:** Oh that's true too--I mean there's always something about sex in almost every video--they always have some girl and guy in bed or something, you know; it's well...they make the girls in the video seem really easy and it doesn't matter [to the girls], I think that's pretty stupid...I know some who watch it and think that maybe no girls that aren't in videos aren't like that; I mean, there are some, but not everyone!

11) **Kelly**: I think they shouldn't do it--or, actually, if they're going to exploit women then they should exploit men just as much [...unclear on tape...] like I watch videos enough, like while I do my homework, sometimes the videos will be on and I'll look up, but I rarely actually ever see males being exploited as sexual objects like the women are alot of the time...Like, they don't have men walking around in little bathing suits; like on the Van Halen video, "Hot for Teacher", have you ever seen that one? They have a girl, like, they have all little Van Halens sitting in their desks at school, and then the teacher comes in and they're talking about, you know, "I can't wait to see what the teachers are going to look like this year," 'cause they're so bad they always have to get a new teacher, and the whole rock band is put down to about 12 years old or so, and you know, the teacher comes in and she takes off all her clothes, and she's wearing a bathing suit and she starts dancing around...And another David Lee Roth video is the "California Girls", and when he walks down the beach, and like, I don't mind watching that but well, you just get used to it when it comes down to it--it doesn't bother me--like I said, not

anymore, but they should clothe them more...[but] you get used to it.

12) **Carl:** Absolutely, but there's nothing you can do...that's society. Because in the ads you see, women are this and that, and there's nothing you can do..[there's more] sexism than violence, [especially sexism] in Billy Idol.

Question #7a

Often, violence and sexism are a matter of personal judgement or personal opinion. Do you think there were any examples of violence or sexism in the videos which you've seen here today? Let's start with Sting. Would you say there's any violence and/or sexism in that one?

There were no accusations of sexism directed toward the Sting video. Comments concerning violence seemed to centre on realistic, political violence, often educational in nature by virtue of the anti-war emphasis; but respondents generally found this video to also be free of violent depictions.

Low Viewers:

1) **Jessie:** No, none.

2) **Michelle:** No, not at all.

3) **Tamara:** No, not at all.

4) **Michael:** No, no violence in Sting at all, except the way they showed the weapons; the tank.

Moderate Viewers:

5) **Beverly:** That was fine...like the most violence you could have would be the drawing of the tank; that's all.

6) **Gail:** No [sexism]...there was [violence], but they were talking about violence in the world right now...he didn't really show the violence, he used little pictures; but Heavy Metals will show it; act it out.

7) **Darcey:** No sexism or violence--no actual physical violence, but if you wanted to interpret that tank as violence you could; but I think it was just a good video.

8) **Mireille:** Well, violence was there in a very small degree, implying the wars that were going on and the times of destruction. And sexism, no, I didn't see any in Sting.

High Viewers:

9) **Sean:** I found nothing; no.

10) **Gillian:** No.

11) **Kelly:** No, none.

12) **Carl:** Absolutely no, whatever.

Question #7b

How about sexism or violence in the Mick Jagger video?

The degree of perceived violence in this video varied considerably. Some respondents seemed to experience difficulty making a decision because of the computer graphic images, as Michael, Gail and Carl point out. But Jessie was certain that the graphics acted to reduce the amount of potential sexism; thus the video cannot be accused of sexism, since it could have done worse.

Those who considered the possibility of violence seemed to struggle for concrete examples, and implied that there was violence in Jagger's treatment of the woman (comments of Jessie, Gail, and Sean). Kelly seemed to be searching for concrete examples, but aside from her perception of a thrown vase, found none. An inability to directly label sexism also caused some difficulty when students were asked for examples, and answers often required lengthy explanations (Tamara, Mireille, and Sean).

The same actions on the part of Jagger were construed in two completely different ways by Gail and Darcey. What Gail perceived as "hounding", Darcey interpreted as "reverence". Darcey, who earlier referred to the woman as a "real bag", seemed to be identifying with the male in the video. In his earlier description of his mood during the video, he referred to sympathetic feelings for Jagger since it reminded him of his own similar dilemmas. His interpretation does in fact carry a tone of bitterness, consistent with his earlier philosophy of, "it's not only hard being with [women], it's hard to leave." Gail seemed also to be reacting to earlier interpretations of the video, where she expressed anger that he was threatening to let her go when she wanted out anyway, indicating her own identification with the woman. Mireille and Tamara expressed similar connectedness with the woman, although they both questioned her innocence in the matter.

Low Viewers:

1) **Jessie:** Um, there's a little bit of sexism...with the lyrics--no, I mean the graphics; and that was to create effect...the way he acted toward her...[aggressive]... Well he was always looking for her and he could never find her; and then with the graphics, it made things go--it made things seem different than if they were real people. If they were using people in there, then it would be different again; but I think that the graphics were more or less anti-sexist, because if he used people he would have shown more flesh, but the graphics detracted from that.

2) **Michelle:** Not really; there was a little bit of violence--no, not really...no, there's none.

3) **Tamara:** Oh dear, that's a hard one because I thought that this song was in the man's eyes, but I thought maybe if we saw the woman's eyes we would have seen

violence...like you don't get her side of the story;...and sexism, yes, but I don't know how to explain this--I don't know--I thought it was kind of stupid cause he was saying, "oh feel sorry for me" kind of thing, "'cause my woman left me". I don't know how to explain it...but then you wonder what have you done to get left alone.

4) **Michael:** No violence, except he jumps out of that window...but that's not what I'd say is violent...[sexism] it's not really predominant, but there's just a bit...not much compared to Billy Idol, but he was kissing her and then shots of her on the bed; but they were just computer images...[if they were real images] you'd get alot more, you'd get a different feeling--you feel differently about computer images than you do toward real people...we sometimes saw him, the real Jagger; but not her; so yeah, he was more easy to think of as real.

Moderate Viewers:

5) **Beverly:** Not violence; but not necessarily negative treatment; it's just--like--that's Mick Jagger's--just a single incident in his supposed life, you know; not like within the world.

6) **Gail:** [sexism]...Well, he kept hounding her, and they showed some passion; like I know she was on the bed, then he went to get her or something and she was gone...with her on the bed and him expecting her to stay there and she didn't. I don't think there's any violence in it; with computer characters it's kind of hard to tell if they're being violent.

7) **Darcey:** No violence and sexism; in fact, he was constantly revering her--giving her things and doing things for her.

8) **Mireille:** Jagger...sexism, like the one woman with 25 men behind her...Um, the way Mick Jagger thinks that he owns her; and like he's trying to, you know, get her; like I'm really proud of her that she doesn't let him win, you know, 'cause she's so hard to please and he thinks that he does everything to please her but I don't really see anything that he's doing there to please her...a kind of obnoxious person that thinks that he can have everything, you know...In that context, I was proud of her that she is not giving in to him but also when they show the other men, you know, the guitars walking to her house or something; I didn't feel so good about it then because it means that she just wasn't ready to settle for just one man; so she

tried them all...a ["run-around"]; no [violence] that I can remember.

High Viewers:

9) **Sean:** There was violence in the part of Mick Jagger to the other lady, how he wanted her to do certain things, and how he treated her--well, he tried to treat her kindly but it didn't really work out that way. Well, the sexism would have to be that she was the main responsibility for their losses or their breaking up, and he has nothing to do with it; like, "it was your fault, not mine."

10) **Gillian:** There wasn't really any violence in it--well--no, there wasn't any violence. Um, it was still kind of--it wasn't too sexist, but just, um, like the graphics; that's all that I thought was really kind of sexual.

11) **Kelly:** Um, now, I didn't really notice any sexism or anything, like there was a girl and a guy but there wasn't really anything there that could upset anything, and I don't think there was any violence except maybe the throwing of that vase, but that was about it; but other than that I don't think so.

12) **Carl:** All you saw was computer generated graphics of Mick and that hard woman...it wasn't like real, real violence--it was just so desperate.

Question #7c

Any sexism or violence in the Billy Idol video?

Sexism was easily identified in this video; examples included movements, behaviour, and attire of the dancers. Mireille was the only respondent to perceive the portrayal as two-sided. Those who identified violence again referred to the attire of the dancers, describing it as sado-masochistic or as having a feeling of violence. Jessie, Michelle, and Kelly could not identify any violence, but perhaps upon further questioning they would have arrived at suspicions similar to those of Gail, who seemed somewhat unsure of how to explain her suspicion.

Low Viewers:

1) **Jessie:** I didn't see any violence. Sexism, well, there's alot of it--of course it wouldn't have created very much effect in that video if they had used graphics, because it detracts from the title.

I: So would that be an example of a video where it was necessary for effect to do what they did?

R: Yeah, yeah.

2) **Michelle:** Not really violence, but in Billy Idol's video there's sex...Not like beating or anything, but they kept--like even the dancers, the male was the aggressor; like with his hands on the girls' bottom and all this stuff.

3) **Tamara:** Oh yes; not really any violence as in out front as we can see it, but you could--I don't know--there was a feeling of violence...[sexism] definitely. I thought it degraded women...just the way they showed them, and the way some of them were dressed, and the way the men were handling them, and the way the camera showed their bodies.

4) **Michael:** ...just a bit of violence in Billy Idol--alot more sexism...there's lots of S & M in it, and that's supposed to be violent. You just get the feeling of violence; you don't really see the violence...[sexism] there's the triangle and the women danced around explicitly.

Moderate Viewers:

5) **Beverly:** ...Billy Idol's more--you know--displays alot of sexism and harsh treatment and stuff...just like, you know, feeling her arm and slapping..."flesh for fantasy", that suggests [harshness] too.

6) **Gail:** Billy Idol one--alot of sexism...like that triangle of that girl, and the girls weren't wearing much clothing; and the guys were just handling the girls...[violence] not really...I was just thinking about how that girl was walking away with those spiked leather boots, that's all.

7) **Darcey:** Yes, violence and sexism...Well you know Billy, with his studded leather gloves and he actually is throwing his fist at the camera, and his mood he portrays on his face--the sneer; just the way he looked at the camera, gives you a bad feeling...the six-inch black heels and the clothing they were wearing was torn and cut in various places; and just all the blackness.

8) **Mireille:** Billy Idol--he looks violent...Yeah; it's really funny because he sounds soft but he looks violent, you know, like that twitch of the lip and just the haircut, and like his eyes and his movements are so violent [imitated his fist movements]; but otherwise he sounds really soft; he has a really nice voice...and sex in there, um, the way I'd think of it is not really, because the song applied to both men and women; it wasn't just one person domineering over the other.

I: When you talked about violence, we were talking about how many videos contain violence, and you said that sometimes it's okay because the artist needs the violence to demonstrate the point or something. Would you say that that's the case in the Billy Idol video, where there's alot of implied violence as you were saying--like the way he looks and moves his fist.

R: No I don't think he needs that because the video doesn't have anything to do with it whatsoever--well, you might say that that's because of the violent urges that people might have, you know; but still, I think just the way that he moves all the time.

High Viewers:

9) **Sean:** The violence part I'd say the aggressiveness; the male to the female; the sexism--I'd say there'd be alot 'cause Billy Idol--well, you can't just say him 'cause the producers are the people who think of the videos--put all the sexism on the females, like the males are okay but the females are way out, you know; yeah, there was alot of sexism, I found, in flesh for fantasy.

I: Now I'm curious to know why you said any age could watch it.

R: I don't know; at a young age, like 12 or under, I don't think any boy or girl would understand this video. After 12, they should be old enough to understand it and figure out what's going on...they don't have--what do you call--the proper education on it.

10) **Gillian:** Yeah, that had both of them...I think he was smashing his guitar once or something--I'm not sure; and he was licking his fingers and stuff...[sexism]... the guys had their hands all over them; and holes in their outfits and stuff...and the lyrics too.

11) **Kelly:** Sexism, definitely...Um, the dancers, what the girls were wearing--I noticed the guys had their--like they had pants and whatever, but the girls had these pants with holes in them and their shirts; and the way that--some of the moves that they had, and um, they kept on showing the girl with the high cut dance pants and that guy's hand always coming--that was shown at least 5 times or so in that video, so...not any violence, there's just mostly sexism.

12) **Carl:** Yes, a little bit of both...[violence] that's a tough one; I guess just in the movement of the dancers...[sexism] how the dancers were dressed.

Question #8

> Do you think young kids could be affected by seeing violence or sexism in music videos? And, are there some kinds of videos that you would not recommend for young children, i.e., age 5 or 6?

Jessie and Darcey expressed a concern for video violence on a somewhat literal level; that young children would directly imitate the violence they see. Beverly also expressed the belief that violence can be detrimental, but emphasized the possibility of attitude influence rather than overt, observable behavioural changes. Gail and Kelly made reference to this attitude formation with respect to sexist portrayals, expressing the concern that young children can grow up to limit their perception of women's roles to that of sexual servicers.

Those who had babysitting experiences were quick to give examples of responses to videos and enthusiasm among young children (Tamara, Beverly, Darcey, Kelly). Sean and Carl agreed that young children can be affected by sexism and violence, but emphasized that freedom of viewing should not be restricted. Mireille was concerned about the impact on her own attitude toward other people--especially her judgement of people whom she associates with Heavy Metal music. She expressed concern over the propagandist influence which American videos deliver concerning Russians. Her concern was largely centered on influence of videos on people of all ages. Heavy Metal videos were most frequently identified as unsuitable for young viewers.

Low Viewers:

1) **Jessie:** Yeah, I think that if there's a very small child and he saw a bit of sexism and, shown in a video, then I don't really think he would have paid much attention to it. But maybe an older child, say 8 to 12, might have seen it differently.

I: So it would be easier for an older child to pick up on?

R: Yeah. And with the violence, I think, virtually any age, because a little kid could see violence and he'd take it differently than an older child but he would still have the same kind of actions, you know, like he might see a video like that and then he might see someone messing up a house and he might go and mess up a house; and then another kid might see someone beating up someone else and he might go beat up someone.

I: So violence would have--since it's easier to identify--would have more of an affect than sexism would?

R: Yeah...and...I wouldn't give them Heavy Metal videos.

I: So even though you're a Heavy Metal fan yourself, you wouldn't recommend them for young kids?

R: No, not really; Well, maybe over 7.

2) **Michelle**: Yeah, 'cause kids at that age, that's when they're more--like what they see registers...not [allow viewing of] Heavy Metal videos, cause they always have sex and violence in them, in every one I've ever seen...[would be okay to watch at] 13 or 14, as long as you have a good idea of what's going on.

3) **Tamara**: I would say that definitely, 'cause they're affected by seeing violence and sexism and I know myself when I babysit, ya know, the younger kids in grade 6--I babysit these two boys in grade 6 and 4 and all they do is watch videos; and sometimes I cannot believe that they are that young to know things, or to talk about things, and I'm just shocked...picking up [messages]...like I don't think they really know or fully understand what they are seeing; they're just too young...it surprised me 'cause when I was 6, I would never know anything like that or in grade 6.

4) **Michael**: Again, it depends on the individual. Kids at that age really pick up things well, so I wouldn't recommend most of the Heavy Metal ones; you wouldn't want kids to pick up on that sexual violence.

Moderate Viewers:

5) **Beverly:** Well like one of the kids I babysit, if he watches a video and it's like, that he gets really weird...he's [about 7]... Like he just starts going, "ahhh!" and he starts screaming, like he's a normal kid but he starts going, "stupid boyfriends", and he just starts talking about all this stuff. Sometimes he gets [really worked up], but sometimes he just does it anyways. Like my friend was saying that the kids she babysits, she noticed that before they never used to watch videos, but as they did, they became more aggressive...[can be affected by the violence but] not severely affected or anything; like they're not going to go out and kill their neighbours...it could, like you know, [affect attitudes about women]...they do make it--think differently about things...[wouldn't recommend] the Heavy Metal ones.

6) **Gail:** Yeah, [affected by sexist images] cause if you have males showing that they've got control over the women, then they'll grow up thinking that.

7) **Darcey:** Oh...affected by both...Definitely--like we talked about that before, where kids will start dancing around and really listening to the music; that's the first thing that kids head for, the videos...they

really pay attention to them and act them out...[would not recommend] Heavy Metal videos, Motley Crue and Iron Maiden and stuff like that that looks like they're into the satanic devil worship, 'cause little kids might do it; in fact, my little brother tried to do it the other day watching Motley Crue...they're all over their album covers--upside down images and images of satan.

8) **Mireille:** Oh I'm sure they can be influenced, even just, you know, by um, if the singer looks like he has a striking appearance and they remember that; let's say um the headbangers, or people like that, and they dress like the groups that they like and the groups are really violent, you know, like they smash guitars and stuff like this and you tend to associate headbangers with people that are not very intelligent and they just bias it but it doesn't mean it's true...also I'm sure that if they see a video where there's let's say, some kind of abuse like a person beating up another person, if the song is violent in itself and the music as well, that sort of, it stays in their mind and they say, "oh it's okay to do this", but let's say if the song is about surviving a situation like this; let's say if, like--what are they, ZZ Top--their songs are about

people being put down, but then survive, and they get together and they fight the oppressors, so that will create a different feeling in little children; they'll say, "oh, it's okay to be there and to fight back because we can't just give up."

I: Okay; so even the good videos teach as much as the others?

R: Yup, and sometimes the good videos need violence in a less degree to state their point...but, um...like the question was, "are there any videos that I wouldn't recommend", right? I wouldn't recommend Mick Jagger at all; none of his videos; and um...who else was there...well, I'm really prejudiced against any hard rock or Heavy Metal--they just scare me and they might be very nice people outside of their music world but the music and the implications of drugs and sex and just everything...and there was a video by, I think it was Frankie Goes to Hollywood about Russia and America fighting in a boxing rink, that was too violent. And if a small child watches it and he knows about the army--like the cold war--I'm sure little children know that all Russians are so bad even that video sort of emphasizes that...and I don't like it because I don't think Russians are bad--some of them are but you know, just like some Americans.

High Viewers:

9) **Sean:** Recommending--I wouldn't know about that, I'd have to see; or I'd have to think a while on that. But yeah, alot of kids are being affected by the violence and sexism on the videos--the violence is brought up to them through their learning. They're young and they've got all these questions; they want to know what it's like being old or older and an adult, and they'll see this violence and sexism on T.V.--T.V.'s great, I watch it all the time and it's right, you know, if it's right on T.V., if it's right to watch T.V., it must be right to do it outside it.

I: Are you suggesting that they're actually learning their behaviour from videos?

R: I think that's--well, from my perspective, that'd be the majority I'd like, well, I'm 50/50 for the music and for the learning; the learning I'd see how the artist puts out his way of the video, what his message is for the people.

I: Alright, I hear 2 different things; I hear that, yes, you recognize there's alot of sexism and violence and yes you recognize that kids could possibly learn from it--yet, you're almost wanting to give kids the freedom to look at all videos; do you know what I mean?

R: Yes, but you can't stop anybody's freedom for the videos. But I do think that I would not really recommend them to; if they watch them, go ahead, you know; but you'd like to say, you know, you know, you really shouldn't watch this; I'm sure you could have that problem with your parents, you know, you'd want to do something and then they say no, not really; but their affecting is great... [would not recommend] Heavy Metal--complete, way out Heavy Metal; the videos like on MuchMusic they have Power Hour and that's straight Metal; I don't see nothing other than alot of deviance, like nothing that's really normal...yes, that's basically what I'd say--stay away from Heavy Metal.

10) **Gillian:** Yes, I think they could, 'cause little kids are influenced by almost anything and if they watch something that shows, you know anything, then they can think, "oh wow", well little kids are influenced by anything, so...about [ages] 5 or 6, they're influenced by everything people...say,...they're trusting and everything...16 year olds are affected, but I think the little kids would believe--like, they're not as realistic...I wouldn't [recommend] Heavy Metal--[not]

to anyone...and there are alot of hard core punk videos that are pretty bad.

11) **Kelly:** Yup, I think I already said it on the tape, but yeah, I think that in the really violent ones, the kids act out the violence. And in the sexism, I think it just makes the boys--the little boys--grow up to think, "well, that's what women are there for," and they start off little and it just builds as they grow up, so...types of music [not to recommend] God, that's hard to say, 'cause I listen to everything and I enjoy listening to different types... [but] ...Billy Idol videos, and I know if I was babysitting I wouldn't let the kids watch those, and I wouldn't, I definitely would not let any children watch Berlin videos--there's no way--I would not let them...they're disgusting--I don't think they should be put on MuchMusic...there's one called, "Sex--I'm a blank," and the words are too suggestive, I think...actually, I was babysitting at the time and it just about happens that I have the album the kids go, "oh--neat-o, let's watch this video," and I shut it off and the kids got really upset with me, but I'd seen the video before and I wasn't impressed a bit. The scene that they show--they show, like, men on top of the women as they sing and the

whole video's just like sex, sex, sex, sex--the whole video; and then there's like violence--there's like the men hitting the women, and the women hitting the men back...But I was really surprised they stuck it on; it was late at night, I think, it was about 12, and the kids were still up; they didn't want to go to bed, but I didn't think that that should be put on. I figure if you want to watch those kind of videos, go rent it somewhere; 'cause I figure if the kids are going to be in bed and that's what you wanna watch, fine...like in Berlin, especially their music is very, um, it's not--I can't think--influencing, but the way it's portrayed, it's basically just sex and going out and just finding someone just to...alot of their songs are just based on that.

12) **Carl:** Yes, there probably are, but there's nothing you can do to stop little kids from watching it. T.V. is placed in front of you and you can't tell them to shut it off or you're--that's alot of problems there...[but can be affected by] seeing it.

Question #9

What do your parents think about music videos?

Opinions of parents concerning videos ranged from apathy to hatred of them. Many students indicated that parents have specific music likes and dislikes, and that they are attentive to videos of these artists only (comments of Gail, Michelle, Darcey, Mireille, Sean and Kelly). Others, such as Beverly's parents, watch them when their attention is specifically requested, while Michael's father (the musician) and Gillian's father do watch them frequently for purposes of discussion. Many parents are reportedly neutral about them, a disliking of videos was apparently related to a dislike of the music. Only one student (Tamara) suspected that her parents are oblivious to music videos.

Low Viewers:

1) **Jessie**: They hate them. They don't really see the meaning through it, and they don't really understand them I don't think; they don't see why people make the videos and they don't understand the logic behind them...Well they understand the industry, they just don't understand some of the groups--why they act the way they do.
2) **Michelle**: Mom doesn't watch them; well, she doesn't care--she's into her own music.
3) **Tamara**: I don't think that they know--I don't think that they've ever seen a music video.

4) **Michael**: My father, he kind of likes them; my mother's pretty neutral, she doesn't care. My father, he kind of watches them all, so he knows more about them; my mom's not interested.

Moderate Viewers:

5) **Beverly**: Nothing--they don't care, they don't watch them; I sometimes make them watch people that I like and say something like these are the ones I'm going to see in concert; they go, "oh", like they couldn't--they don't watch them...they have no need to watch them.

6) **Gail**: Usually they don't watch them; there's something on T.V. they'd rather watch. My dad tends to go toward Phil Collins and that; like he likes those kinds of videos; the only time we'll ever really watch them is if I really like a video and I'll show it to him...they don't really appeal to them.

7) **Darcey**: They don't like them simply because they don't like the music. I mean, there's some things they'll watch, but otherwise they ignore them. Like, they'll be sitting in the other room and I'll be watching the videos and they'd say "turn them off", not, "turn it down", but "turn it off", because they don't like the music, they don't understand what we see in those images...some of the music they don't mind, it depends

on how slow it is. My mother will listen to Kate Bush if she's forced to; Kate Bush is the only person who can sing in rock videos that my mom will watch.

8) **Mireille:** It depends on how much I watch them; like sometimes when I see a nice video I always call my mom or dad and they always watch it with me; they usually, if it's a really nice video, if it's really catchy they like it, like they like Sting and they like A-Ha, their videos are really neat to watch, but sometimes they just sit there and they watch the videos and look at me and they say, "What is this? Why?", so it depends...Um yeah, basically--like the videos that--the violent ones, like my parents are old-fashioned like me I guess, but they don't like the violence or very sexist videos and they like--um--sound tracks, like movie sound tracks and videos from movies because if they saw the movie they can relate to it; actually they listen, like their friends are amazed at how much they like such stuff, like top 40; my parents, especially my mom, she's like into these things, she likes music like that.

High Viewers:

9) **Sean:** Rock; they have a very different perspective 'cause they were brought up with country and the old stuff, so they're more into country. They think it's

right on, great, fun stuff; but then my music videos would come on--just mellow rock or pop rock, and they'd say, "get that crap off", it's different...it's the music [they don't like].

10) **Gillian:** Well, my dad will watch them with me and he'll tell me if he likes them or not, and if there's a stupid one on he'll just turn it off...well I've seen them all so it doesn't really matter, but like he got MuchMusic because we enjoyed it; I don't think he really dislikes them but some of them, he thinks they're garbage because, you know, like those Bronski Beat ones; they're gay...they show, like, they all have shaved heads and one guy makes a move on another guy and he...doesn't like that at all. I don't think my mom really cares; she never really watches them...My dad tries to watch them just so that he can talk to me about that and pretend he's young again...[that Ozzy Osborne case]...Oh well, he's thinking that--well, you have to know my dad...They're just all evil and everything and they lead to pregnant girls.

11) **Kelly:** I don't know, well, I usually have them on and they don't really like the Heavy Metal ones; like I can sit down there, I can listen to them; um, I know my mom does like Van Halen, I know that, and the Cars--and she

kind of likes to watch those videos, and she likes Corey Hart; my dad--I don't know--if they're on, fine, he won't complain--if they're off, he won't complain.

12) **Carl:** Well, my parents don't like them...they like watching whenever they can see their own music. I mean if they have old, old singers then they'll watch that...they just don't like the [modern] music.

Question #10

How does what your parents think about videos differ from what you think about videos?

The primary difference in opinions seemed to be related to musical taste differences, which Jessie refers to as an age difference. But Jessie also alluded to parental concern of the images, a concern which Michael apparently also hears from his parents. Most students, however, see themselves as more tolerant of these images and more confident of their own immunity to them. Students who place little emphasis on videos (low and moderate viewers) see this as a similarity in opinion.

Low Viewers:

1) **Jessie:** Well it's definitely an age difference, and they never had any such type of music when they were small, and it's just that they have different music tastes than me. Usually when I come home when I wanna

watch 4:00 Rock--I don't usually watch that show--but if one day I might wanna come home and, just feeling kind of tired, just stay inside and then I might wanna watch it and my mother will be kind of--"what do you like about that show?"...She'll let me watch them usually, but she wants to know why...I think really she doesn't want me to watch them, 'cause she hears the news about the videos; she doesn't see the videos themselves, and she picks up the very extremities that she hears on the news. Like some videos are too violent and that--and she doesn't want me to watch them then.

I: She's concerned about what you're learning from them?

R: Yeah.

2) **Michelle:** Well, she doesn't really care much about videos; I don't either--unless it's like a group or artist that I really like.

3) **Tamara:** They don't have the opportunity [to watch them]; they never watch T.V., and we even hardly watch videos at home, [so we're similar].

4) **Michael:** I think my father understands them a bit, 'cause he's also a musician. Sometimes they show, particularly on Country and Western, some new guitar

skits. But some Heavy Metal videos my father doesn't like and my mom too, 'cause they show images of the devil; they don't like me watching them...it depends on the kid again, whether they'll go over the edge. There was something in the paper a couple of weeks ago about some kid who killed himself because of Ozzy Ozborne's records...I think the parents should be "labelled"--that's crazy...you can't blame the music, you have to look at the individual and other problems.

Moderate Viewers:

5) **Beverly**: Well, they don't really think much about them, you know, they won't have a stand on them or anything...I don't really have a stand on videos either, I watch what I like, so [no difference with] my parents.

6) **Gail**: Well, basically, I like these songs that, you know, I'll have on the video show, and they'll watch those kind of videos...Like you've seen the Phil Collins videos? I like his videos; if I'm watching T.V. and that comes on, my dad will tell me to keep it there so he can watch. But if there's something else my dad wants to watch, he'll change. Like both my parents aren't offended by what I see, 'cause there's

nothing, like, Heavy Metal about it--I don't listen to that music at all.

7) **Darcey:** They're stamping all videos as bad and I--because I watch videos--see alot of different videos and a wide range, and I know that they're not all like that...I'll watch them but I don't like the lousy ones--poorly made and violent.

8) **Mireille:** I'm more tolerant, and I can accept different things, like even though I've been here for a short period of time--so were they--but still, their old attitudes are still in them and Canada is so much different than [our country] and I find that I accepted the life here and the way it is, and videos very often reflect the American way of life, so I don't mind it but they might, sometimes, you know, like the...concert stuff like this; they're just not as popular in [our country] as they are here.

High Viewers:

9) **Sean:** Yeah, I think the main thing is that I was brought up with them; and my older sister had the greatest influence on me--she sort of taught me how to tolerate between my parents and me: my likes and dislikes, my music, and so; I don't know.

10) **Gillian:** Well, see, my parents don't accept modern--like my hairdo and everything; well, they accept it but they have a difficult time doing it. So it, I think that they let me watch it, but there's nothing--they can't stop me from watching them. I don't think that--like my dad won't turn on the T.V. and watch them if he's alone, but if I'm watching them he doesn't mind them.

11) **Kelly:** I don't know, I couldn't really say cause my dad doesn't really sit down and watch them...and my mom, if a good video'll come on I'll go, "Hey mom", you know, "the Cars" and she'll go "okay", and she'll put down whatever she's doing in the kitchen, she'll come and watch it with me, you know.

12) **Carl:** They just don't like the music; I just like watching the art.

CLOSING COMMENTS

In their final comments, some students took the opportunity to redeem the value of videos by reiterating that they cannot all be classified as harmful. Jessie emphasized aspects of videos that are most important to him; Michael, himself a musician, emphasized benefits for performers; Mireille appreciates the added dimension of expression they provide; and Gillian submitted her own sanity as evidence of the fact that videos do not create immoral monsters. Tamara took this opportunity to express anger at the gullibility of adolescent males who buy into video portrayals of women. Her anger was also related to double-standard parental and societal practices. She is apparently feeling the impact of these attitudes in terms of unfair constraints imposed on herself and her female friends.

The following are comments and opinions offered by the participants following the interview:

Jessie:

> Well, [videos] are very--I'd say there are alot of good videos, and I like the artists especially; [but] the lyrics and the music too...the video itself isn't important really, I just like to see how someone else, like the producer, might interpret that kind of song...like I only like the video if it's a good song. If I don't like the song, I probably won't like the video.

Tamara:

> I think that the girls, or my girlfriends, are not influenced as viewers about their attitudes toward women because they all know what we're like, kind of

thing; but I think that they're more influenced in their attitude about men. And I think that men are influenced definitely about their attitudes about women and themselves. Like my female friends they watch them but they don't really--umm--get the urge to think "oh goodness what's this message about" or carry through the attitudes portrayed on the videos; but male friends that I have are different. Some are into Heavy Metal bands and kind of thing and that's what they think of women sometimes...If they only knew how to treat us, and they don't...there's nothing else that can teach them, 'cause like their parents don't. Like, I find that my male friends have parents that let them do anything that they want. For instance, I once had a boyfriend that had a sister, and they would let him do anything that he wanted, but his sister--they overprotected her so much that I could not believe it...well, it seems my parents think, like, a guy is a guy, no matter what...it makes me mad!

Michael:

Well in general I think music videos are pretty good, that they're really helpful in promoting the musician, especially the up and coming musician. Videos cost quite a bit just to get on the T.V. screen, the cheapest you could make is about 5,000; that's alot of money for a musician, but for a big time musician it gives the watcher a better idea of what they're trying to portray.

I: I'd like to hear your opinion, as a musician, on something that I ran across during my research. I understand that there's a shift now in how musicians create their music--some of them find that they are actually composing with the video in mind--like they're writing or producing a short T.V. script instead of a musical composition.

R: Well actually, I've thought of that quite a bit because I write the odd piece. I think alot about a video, but I really try to concentrate on just the song. But actually, when you write a song these days you have to almost concentrate on the video--it's kind of hard.

Mireille:

I like watching videos; it's different 'cause the first time I watched them was here--sorry, in Austria--it was really interesting to finally see the song; like I would always imagine, you know, like when you read a book you can just see the movie out of it...same thing happens with videos and I would just imagine, "oh, this is how the video should go" and it'll be the same thing and I'll go, "wow, good! I should be a video producer" or something like this.

Gillian:

Well, I just wanna say that there's so many people who think that all music videos are bad and I don't think they all are. I mean, there's nothing wrong with me--I haven't gone out and killed a dog or killed, you know, because they show that one thing that happened and they blame it on the music or the video. And people that are affected negatively, there's--compared to all the people that aren't--there's just a little amount of them--know what I mean?...Maybe with a few people, but not everyone, you know; it's not everyone, it's just a few. Well, I know it does affect people but the majority of people are not affected by it; that's all I'm trying to say...well, I'm a normal kid--I think I am, anyway!